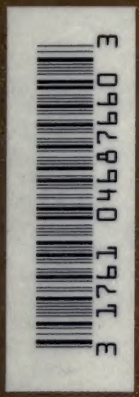

The Elementary Course in English

James Fleming Hosic

Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

http://www.archive.org/details/elementarycourse00hosiuoft

THE ELEMENTARY COURSE IN ENGLISH

THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILLINOIS

Agents

THE BAKER & TAYLOR COMPANY
NEW YORK

CAMBRIDGE UNIVERSITY PRESS
LONDON AND EDINBURGH

THE ELEMENTARY COURSE IN ENGLISH

A SYLLABUS WITH GRADED LISTS AND REFERENCES

BY

JAMES FLEMING HOSIC, PH.M. (CHICAGO)
Head of the Department of English
Chicago Teachers College

120884
7/2/12

THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILLINOIS

Copyright 1908 By
James Fleming Hosic

Copyright 1911 By
The University of Chicago

Published April 1911

Composed and Printed By
The University of Chicago Press
Chicago, Illinois, U.S.A.

PREFACE

This syllabus grew out of the needs of a particular group of schools. It was found that in order to co-operate intelligently, a body of teachers requires something more explicit and, at the same time, more general than the brief outline courses of study which boards of education usually provide. Hence the working principles which had proved most important in actual practice were compiled, and to these were added suggestions for the various grades, brief bibliographies, and a series of graded and annotated lists of poems, stories, and other material. The work represents, therefore, experience of a comprehensive and varied character, and is offered with some confidence as a working guide for teachers of elementary English.

The book is intended primarily as a manual for the teacher's desk. An effort has been made to indicate definitely the character of the activities to be carried on in the several grades, and to arrange a collection of material sufficiently varied to meet changing conditions and so selected and listed as to be readily accessible. The system of indexing, by which a poem or story can easily be found in one or more of a small number of volumes, which the teacher can reasonably expect to have

access to, is believed to be new, and has been found exceedingly convenient.

Great care has been exercised to include only really good versions of the traditional stories. This is by no means an easy matter, for the freedom with which the old tales have been garbled by well-meaning but inartistic pedagogues is appalling. Truly the printing-press, especially that of the schoolbook house, is the deadly enemy of the classical literature of the folk. *Cinderella* in words of one syllable and sentences of four words is neither delectable nor edifying, and a strong animal tale like the famous *Story of the Three Bears* loses itself completely in the sentimental, kindergartenized *Goldie Locks*, now too widely current. Classics will stand the test of time, but this does not insure them, it seems, against the tinkering of education-mongers.

It is hoped that classes in normal schools, teachers in institutes, teachers and principals in individual schools, and parents in club meetings may find the syllabus convenient, both as a basis of discussion and as a bibliography. Indeed the book has been satisfactorily used in these ways. The plan of the work forbade the elaboration of any topic; hence no apology is offered for the dogmatic tone of the suggestions.

The lists of references make no pretense to completeness. They are intended for general use, not for specialists. The latter will, no doubt, prefer to compile lists of their own. The most comprehensive and generally useful references are placed first. These often contain extensive bibliographies, which will open the way to as wide and thorough reading upon the various topics as inclination or circumstances may prompt.

It remains only to acknowledge the author's obvious indebtedness to sundry books, pamphlets, and courses of study, many of which are named as references, and especially to the teachers and principals of the Chicago public schools. It was through their influence that the material was first assembled, and it is because of their kindly appreciation that the work is now offered to a wider audience.

CHICAGO TEACHERS COLLEGE
February 15, 1911

CONTENTS

PAGE

Introduction 3

An Outline of the Theory of Instruction in English in Elementary Schools . . . 11

Language in Education 11

Composition—Oral and Written 14

Word-Study 27

Grammar 31

Reading 35

Literature 43

The Course in English by Grades 57

Kindergarten 57

First Grade 63

Second Grade 73

Third Grade 81

Fourth Grade 89

Fifth Grade 97

Sixth Grade 105

Seventh Grade 113

Eighth Grade 121

Appendix 131

Books for Reading to the Pupils 131

Verse Collections 135

Prose Collections 139

Index 145

INTRODUCTION

INTRODUCTION

Twenty-five years of agitation concerning instruction in the mother tongue has brought about one definite result, namely, that everywhere and unhesitatingly a large place on the daily school program is reserved for it. As to the efficiency of the instruction there is great variance of opinion. Few are entirely satisfied. There seems to be a growing suspicion that some of us have indulged in sentiment and fine talk about freedom and the unconscious absorbing of good English, at the expense of honest, thorough teaching. The spelling class has come back, grammar is "revived," literature is "analyzed"—but with a difference. Not technique without interest or deeper educational bearing, but technique *with* these, is the newer aim. Ground has been gained, and the way of further advance seems plain.

We must turn to psychology and the scientific method for tangible aid in organizing our English work. These can provide the explanation of our failures and indicate the right way to our goal. Such investigations as those of Huey and Dearborn into the actual process of reading, for example, throw a flood of light on the problem of teaching reading and will aid in establishing more rational

methods. Similar studies of the process of acquiring the oral language, of spelling, and of grammar are hardly less suggestive and will ultimately revolutionize instruction in these subjects. Formal discipline is yielding to the "pedagogical child," but both must give way for the real boy with his real needs and his natural manner of responding to the influences about him. More and more the school must become typical of contemporary life.

An outline of English to guide the teachers of a school is, in a sense, a necessary evil. If a wise and skilful person were to have charge of a group of children throughout the elementary period, she could provide, adapt, and devise for them better than any general outline could possibly suggest. But such conditions are rarely found. Instead, classes must meet several teachers, generally a new one each year; the teachers of a large school must work in concert; and hence arises the need of a plan to which all agree. When such a plan is an evolution—grows out of the experience of many teachers laboring together for a number of years—and is criticized in the light of what has been done elsewhere, it is quite likely to embody much of the best that is known about the work planned, and may come reasonably near to what the one

ideally wise person would do if she had some of the children all of the time.

But English as a subject of study does not lend itself readily or happily to definite outlining. The grading and prescription of literature, in the present state of our knowledge at least, is necessarily arbitrary, for the most part, and may defeat the purpose of the literary study. Much great literature is simple and has a message for everybody. Effective reading, moreover, depends largely upon the fitting mood. A genuine contact of mind with book is much more readily secured at some times than at others. At most, the course maker should reserve for the work of each grade a few selections which all children should know and which have unfailingly appealed to children of that age. In this way there is insured to each teacher a body of suitable material and to the children the building-up of a repertoire of classics upon which taste may gradually be formed and ideals molded. The winnowing which is now going on will ultimately determine what these inevitable selections are.

The case of language presents even greater difficulties. Language-study is not an end in itself and not an object of conscious interest to little children. Yet to assign certain facts of language to certain grades is to make it appear that the

mastery of these facts, independent of their practical uses, is the aim. Ideally, pupils should master the forms of language as they require them for self-expression. As a matter of fact, real mastery is never accomplished in any other way; as witness the number of those who know but do not do. Marks of punctuation, for example, should be taught as the pupil's maturing sentence forms demand them. On the other hand, it is true that sentence forms are mastered to some extent in learning to punctuate, provided that the pupil does some thinking for himself in the process. On the whole, specific mention of certain facts and principles of language in the course for a given grade must be taken to mean that those items of technique are necessary to any child in the stage of advancement which the other work of the grade implies, and the teacher should make sure that they are positively and usefully known. Succeeding teachers should not permit such knowledge to grow dim.

The word English has come to signify a group of studies called language, composition, word-study, reading, literature, grammar, and even penmanship. For clearness it is worth while to observe that only four distinct but related activities are involved: hearing, speaking, reading, and

writing English. The essential purpose of these studies, moreover, is only twofold: to become able to express yourself and to understand others. In a large sense the aim is simply effectiveness in the use of the mother tongue. The reaching of this aim, however, is sure to involve a large acquisition of knowledge, growth in intellectual power, quickening of artistic and ethical perception, and strengthening of moral resolution. The values to be realized will be more fully set forth in the first section of the syllabus.

Finally, it should be remarked that knowledge, enthusiasm, and a sound point of view are equally important. Everyone who teaches English, whether to younger or to older children, should be and remain a constant student, both of the problems of instruction and of language itself. The teacher must preserve the student's interest, and strive for the scholar's breadth and reverent respect for the subject. She will hardly fail to love and observe her children, and to study their needs.

OUTLINE OF THEORY

AN OUTLINE OF THE THEORY OF INSTRUCTION IN ENGLISH IN ELEMENTARY SCHOOLS

LANGUAGE IN EDUCATION

I. In any statement of educational aims and values, language must be given a large place. The fundamental fact is that mind grows through its own activity, which is aroused by stimuli in the environment, and that mental activity is largely conditioned by language. Mental development, therefore, is first in importance. Other values are knowledge, aesthetic pleasure, social power, social solidarity, and social advance. Language is the most useful of all tools.

II. The English language has peculiarities which make it both easy and difficult to learn. Inflection, for example, is easy; spelling is difficult.

III. The school is but one of many factors at work. In some respects the influence of the home and the street is stronger. Few rise far above the level of the community.

IV. The present conditions are distinctly favorable for good work in English. The importance of the study is now recognized, and teachers are making ever-increasing efforts to prepare them-

selves for a task admittedly difficult. A definite, uniform, and settled policy as to method, and especially as to material, is yet to be developed.

V. Considerable advance has been made in observing and recording the actual linguistic condition of pupils at the time of entering school. Naturally these vary widely, but the modern teacher is ready to make an intelligent effort to begin with little children at the point to which the home has brought them.

VI. Learning English involves four fundamental processes: hearing, speaking, reading, and writing. The practical result is twofold: ability to express oneself and to understand others. To this should be added some knowledge and appreciation of literature. The material and exercises for use in school are commonly grouped under such heads as composition, word-study, grammar, reading, and literature. Each of these subjects deserves consideration in turn.

References

O'Shea: *Linguistic Development and Education* (bibliography).

———: *Education as Adjustment*, pp. 214–22.

Chubb: *The Teaching of English.*

Carpenter, Baker, and Scott: *The Teaching of English* (bibliography).

Fouillée: *Education from a National Standpoint.*
Laurie: *Lectures on Language.*
Colby: *Literature and Life in School.*
Welton: *Principles and Methods of Teaching*, pp. 101–19.
Judd: *Psychology.*
Morgan: *Psychology for Teachers.*
Dewey: *How We Think*, pp. 170–87.
Harris: *Psychologic Foundations of Education.*
Dewey: "The Primary Education Fetich," *Forum*, May, 1898.
Pearson, *et al.:* "The Elementary School Curriculum, First Year," *Teachers College Record*, January, 1906.
Proceedings of the National Education Association, the *Pedagogical Seminary*, and other journals of education. (See the indexes to the periodicals.)

COMPOSITION—ORAL AND WRITTEN

All effort toward expression in words is, in a broad sense, composition. Hence the term includes the fragmentary and informal expressions heard throughout the day, as well as the complete treatment of a topic. All language exercises should look to some definite result in the daily activity of the pupils. The oral language deserves even more attention than the written, and should be measured by standards equally high. Neither oral nor written language should be permitted to lag behind the child's needs nor fail to contribute its share to his intellectual growth.

I. The aims of the teacher of language include the following:

1. To make the free expression of ideas a pleasure to the children.

2. To arouse a desire on the part of the pupils to keep the national language pure.

3. To develop ideas and orderly habits of thinking.

4. To secure ease, correctness, and adequacy of expression.

5. To aid the individual to overcome his special faults.

6. To equip all with the information and training necessary to meet the actual demands of life.

II. Certain principles of success should be borne in mind:

1. Language development is special, not general. To be effective, language exercises must present a variety of typical situations in which expression springs from a felt need. Formal discipline in language does not adequately prepare for life.

2. Imitation, largely unconscious, is the chief method of assimilation, particularly in the case of younger children and particularly in the case of oral language.

3. Hence the strongest school influence in language is that of the group to which a child belongs. The teacher's task is largely that of helping the children to train each other.

4. Habits of order and consecutiveness are instilled chiefly by the teacher's presentation, questions, and directions.

5. The use of good English is a habit. A judicious but persistent effort to establish it must be made throughout the day's work. First, because the combined influence of the home and the community often exceeds that of the school and is frequently vitiating; secondly, because otherwise

only the stimulus of the English class will produce the desired reaction, while elsewhere the habit of using poor English will assert itself.

6. Language is an art. Nothing but intelligent, eager, long-continued practice under guidance and criticism can bring success in it.

7. Strong and effective motives for expression should be appealed to. These include: (1) the desire to give pleasure and profit to others; (2) the desire to express and support an opinion; (3) the desire to enjoy for oneself the mastery of an art.

8. It is idle to speak of children's remaining unconscious of form. Language is made up of forms. So long as pupils study forms because they need to use them, such study is educative and defensible. Isolation is indeed to be condemned. The idea to be expressed should, of course, be the chief interest.

9. Originality springs from first-hand observation and the free play of the imagination. Priggishness and bookish insincerity are often mistaken for it.

10. Facts and principles of language and composition should be taught and used—taught through use and when they are needed for use. Explicit statement should not be expected or required earlier than the fourth year. There is

no valid excuse for lack of thoroughness, however, and knowledge once gained should never afterward be allowed to fall into disuse.

11. Every part or aspect of the work in English should be related to some or all of the others and as far as possible to all of the activities of the school.

III. The means to be employed may be grouped under three heads:

1. *Impression*—presenting literature by reading or telling, with the accompanying comment and discussion. This leads to wider interests, a larger and better word-stock, and higher standards of expression.

2. *Expression* — conversation, dramatization, topical recitation, and original composition. Expressional activity conditions all growth in language.

3. *Formal instruction*—the criticism and correction of oral and written language, instruction in the principles of composition, drill in the correction of errors, and exercises to establish good use in punctuation, spelling, grammar, and other elements of technique.

IV. Systematic instruction in language, particularly in the upper grades, requires a special period, which, wherever possible, should be con-

secutive with the period for literature in order to permit of adjustments in the time for written work and the use of one for illustration of the other. Such a period should be devoted (1) to the inductive study of principles and to practice in the application of them; (2) to the study of examples of effective composition in order to set up proper standards and to learn the methods of the art; and (3) to practice in expression and to correction and criticism, the material to be drawn from the whole range of the pupils' knowledge and interests, and with the purpose either to increase knowledge or to give pleasure. The activities may be further specified as follows:

1. *Conversation.*—This is not merely informal recitation. It is free exchange and actual contribution. To have it, freedom and good will must be established. The teacher should guide it, however, and prevent mere babbling. Her opportunity lies in leading the children to see relations where they have seen only facts, and in helping them to the words and idioms they need. A few worthy topics will be mentioned specifically in the outline for primary grades.

2. *Report and discussion.*—Pupils should learn to put a matter of observation, experience, reading, or opinion clearly and effectively before the

class. Training in speaking on one's feet in a composed, pleasing, and forcible manner is well worth the effort necessary to secure it, and can hardly begin too early. Such exercises should often be impromptu in character.

3. *The oral story.*—(*a*) The story is naturally a valuable means of instruction for little children. It is a primitive and popular mode of thinking; it awakens the imagination and may train it to rational processes; it conveys much knowledge of men and things, cultivates the taste for literature, and exercises the ethical judgment. As a means of discipline in language it (1) affords training in unity and sequence; (2) increases and improves the vocabulary through the appropriation of the words of the author for ideas which the story has awakened; (3) advances facility in pronunciation and in the use of English idiom and the English sentence; (4) develops power to hold to a train of thought, and (5) strengthens the memory for imaginative details. One may add that oral reproduction is only an aid to original composition, never a substitute for it, and that unless the right sort of stories is handled according to an effective plan the exercise is nearly worthless.

b) Stories suitable for retelling by children are not numerous. Such stories should be (1) brief,

(2) simple in structure and motive, and (3) full of action and imagination; (4) the language appealing to the senses; (5) the story moving steadily forward; (6) each incident fully developed; (7) the ending definite and satisfying; (8) the appeal to the emotions direct and vivid. For the youngest children, folk-tale, carefully selected, best fulfils the conditions. Later, use may be made of the fables, the myths and legendary stories, and, to a limited extent, of stories by modern authors, particularly stories of animals. With regard to all traditional stories the greatest care should be exercised to secure the best possible version.

c) The telling of stories is an art. It implies a good knowledge of literary forms and elements and a lively interest in traditional literature for its own sake. The artistic purpose and structure of each story must be clearly apprehended. Such changes and omissions must be decided upon as presentation to the ear may require. In the actual telling, the narrative must be made to live in the imagination as a whole made up of definite literary units.

d) Retelling by the children should usually be asked for only after repeated hearings. Only so can the story be assimilated and the pupil become able to render it as *his* story. The meanings,

associations, and sequence of the story should be developed by questions and discussion, and occasionally an outline of the incidents may be worked out and placed before the class or written down by each pupil, or both.

e) If worked out by the children themselves, dramatization is a useful form of reproduction in the primary grades, but it should never degenerate into a mere exercise for entertainment. This form of expression should gradually be replaced in grades above the second by the reading of "parts" and by the arranging of plays in writing.

3. *Learning poetry by heart.*—Many of the shorter poems in the literature course should be learned by heart. Aside from the gain in apppreciation, the expressional value is considerable, particularly if proper care has been exercised in making vivid the pictures and associations of the words and the meaning of the whole. Reading of the poems may begin even in the first grade, and the copying of them in books kept for the purpose in the third. Mere repetition of the words of the poem should never be permitted; memorizing and reciting should mean memorizing and reciting the thought, and a rational method of doing this should be developed. Attention may well be directed, in the

higher grades, to the fitness of the words for their peculiar office.

4. *Written composition.*—This is a form of expression which involves many factors and which usually offers much difficulty to the learner. Penmanship, spelling, indentation, capitals, marks of punctuation, and a more formal structure than that of oral language combine to hinder a free play of ideas. Failure results from lack of oral preparation, from attempting too much, from improper subject-matter, and from over-insistence on perfection of mechanical details. Because exercises are long they are too infrequent and are not properly criticized. Finally, pupils very often lack interest or will not take pains. The following is suggested:

a) That genuine motives for writing be brought into play. Letters are particularly easy to motive.

b) That the topics chosen be such as have interest to the pupils—their work, their play, their fancies. The assignment should provide a definite problem which the pupil can work out.

c) That, generally speaking, writing be called for only when the topic is well in hand. In general, discussion, oral treatment, and blackboard work may well precede the attempt to make a permanent record on paper. Nevertheless, the

freedom of individual effort must be preserved, and the value of impromptu exercises should be recognized.

d) That pupils should early learn to work to a plan. As far as practicable the plan or outline should be their own, made and used by the individual as a guide to composing and recomposing. The connection between such outlining and instruction in paragraphing is close and important.

e) That correction and criticism should be systematic and progressive. Typical items should be made class exercises and the pupils left to make specific corrections for themselves. A few things only should be attempted at once, often only a single thing. Pupils should learn how to criticize a first draft for themselves and how to offer definite suggestions on the work of classmates. The blackboard should be utilized. Many compositions should be read to the class, sometimes by the teacher and sometimes by the writers. In this way pupils may learn to judge the quality of writing by its appeal to the ear.

5. *Technical work.*—The place of this has been indicated (in II, 8 and 10). It has its beginning in the feeling that one must do his work as well as possible. The method may include:

a) Observation of forms and usages in the reading.

b) Copying of poetry in the literature class, and of letter forms and dialogue.

c) Dictation exercises to fix certain specific points. Except for testing, the passage should be studied beforehand and compared afterward. The class should drill, not mark time.

d) Blackboard exercises to present facts quickly to the eyes of all and to give practice in correction.

e) Requiring pupils to use what they know.

f) Making common errors evident to the whole class and correcting them by emphasizing the right forms and by arousing a class pride in using them.

g) Occasional lessons in English grammar.

References

1. The more theoretical and general works are:

O'Shea: *Linguistic Development and Education* (bibliography).

Chubb: *The Teaching of English*, chaps. iv, viii, xi, and xii.

Carpenter, Baker, and Scott: *The Teaching of English*, pp. 121–43 (bibliography).

Welton: *Principles and Methods of Teaching*, pp. 164–84.

McMurry: *Special Method in Language*.

Kirkpatrick: *Fundamentals of Child-Study*, chap. viii.

———: "How Children Learn to Talk," *Science*, September, 1891.

Barnum: "Dramatic Instinct in the Elementary School," *Teachers College Record*, March, 1907.

Hartog: *The Writing of English.*

Clapp and Huston: *The Conduct of Composition Work in Grammar Grades.*

Spalding: *The Problem of Elementary Composition.*

Boas: *Report of a Committee on English to the Board of Education*, London, 1909.

Proceedings of the National Education Association, *Education*, *Educational Review*, *School Review*, and other periodicals (see annual indexes).

2. On the use of the oral story:

St. John: *Stories and Story-Telling.*

Bryant, *How to Tell Stories.*

———: *Stories to Tell.* (Introduction.)

MacClintock: *Literature in the Elementary School.*

McMurry: *Method in Primary Reading and Oral Work.*

Earhart: "The Story," *Teachers College Record*, March, 1907.

Sully, *Studies of Childhood; and Children's Ways.*

Allison and Perdue: *The Place of the Story in Primary Education.*

Vostrovsky: "A Study of Children's Own Stories," *Studies in Education*, Vol. I, pp. 15–17.

3. On the organization of material the following language books are suggestive:

Perdue and Griswold: *Language through Nature, Literature, and Art.*

Harris and Gilbert: *Guide Books to English.*

Robins and Row: *Essential Studies in English.*

Buehler and Hotchkiss: *Modern English Lessons.*
Gordy and Mead: *Language Lessons.*
Cooley and Webster: *The New Course in English.*
Smith: *Longman's English Lessons.*
Rankin: *Everyday English.*
Maxwell: *Speaking and Writing.*

4. For deskbooks the following are recommended:
Wooley: *Handbook of Composition.*
———: *The Mechanics of Writing.*
Bigelow: *Handbook of Punctuation.*
Lewis: *A First Book in Writing English.*
Baldwin: *The Expository Sentence and Paragraph.*
Thomas: *Composition and Rhetoric.*
Thorndike: *The Elements of Rhetoric and Composition.*
Bates: *Talks on the Writing of English.*
Dye: *Letters and Letter Writing.*
Fernald: *Synonyms, Antonyms, and Prepositions.*

NOTE.—References on picture-study will be found at the end of the section on literature.

WORD-STUDY

I. *The term word-study* is a convenient heading for discussion rather than the title of a subject of study to be pursued consecutively and independently throughout the course. It includes oral and written spelling, phonics, word composition, definition, synonyms, dictation, the use of the dictionary, etc.

II. *Phonics.*—1. The study of elementary sounds should begin when a small reading vocabulary of representative words has been acquired. It has immediate application in reading but should constitute a separate exercise.

2. No diacritics need be used. The pupils should gain the facts from observation and use them.

3. Correct pronunciation will result from careful hearing rather than from attention to the organs of speech. There should be frequent drills, however, to secure accuracy and pure tone.

III. *Spelling.*—1. Good spelling is the result of good pronunciation, a habit of imaging words accurately, and care in writing. The words most often misspelled are usually those which have been longest in the speaking vocabulary.

2. Oral spelling, drill on lists, grouping, the learning of rules, the making of word books, all have value. The test of actual life, however, is the ability to spell words correctly in their context.

3. Spelling must have definite attention. The unphonetic character of English spelling, combined with the fact that, in reading, words are seen as wholes, makes the spelling class necessary. Yet it should be remembered that good spelling is largely a by-product.

4. No spelling-book can wholly replace the lists prepared by the teacher. At most it is a guide and a convenience. It should contain no markings or other changes in the normal appearance of the written or printed word. Syllabifying should mainly be confined to the oral exercises.

IV. *Word compostion.*—1. The systematic study of derivation is of doubtful value in the lower grades. The knowledge of the pupils is too limited to permit of safe generalization.

2. Nevertheless, an interest in the life-history of words should be aroused, and, as opportunity offers, useful facts as to the meaning and application of prefixes, suffixes, and common elements should be taught.

V. *Dictation.*—1. The most judicious discrimination should be exercised in the matter of direct-

ing the attention of children to words which they should acquire. Priggishness and affectation readily result from the effort to use words.

2. But the assimilation of needed words, particularly from reading, requires attention to them. The learner must have a sense of their fitness and an occasion to use them in self-expression.

3. Reasonable accuracy should be demanded and secured.

4. Dictation should be used only as a necessary means to some specific end.

VI. *Use of the dictionary.*—1. When the dictionary is brought into daily use, the principle of diacritics should be taught and the habit of cautious, intelligent use of the book carefully developed.

2. The learning of definitions from the dictionary is an unprofitable exercise. The children might better strive to form their own. Comparison afterward would then result in actual knowledge and greater accuracy.

References

on phonics

Wyld: *Historical Study of the Mother Tongue.*
Sheldon: Introduction to *Webster's Dictionary.*
Lounsbury: *The Standard of Pronunciation.*
———: *The Standard of Usage.*

Jones: *The Technique of Speech.*
Everts: *The Speaking Voice.*
Van Liew and Lucas: *Phonics and Reading.*
Robbins: *Phonetics for Schools.*
Summers: *A Manual for Teachers of Reading.*

ON SPELLING

O'Shea: *Linguistic Development and Education.*
Cornman: *Spelling in the Elementary School.*
Thorndike: *Principles of Teaching*, pp. 268–73.
Bagley: *Classroom Management*, pp. 238–42.
Gregory: *The Rationale of Spelling.*
Cody: *Word-Study in the Schools.*
Clodd: *The Story of the Alphabet.*
Emerson: *Outlines of the History of the English Language.*
Manley, Sabin, Alexander, Bowen and others: Spelling-Books.

ON ETYMOLOGY

Skeat: *The Principles of English Etymology.*
Greenough and Kittredge: *Words and Their Ways in English Speech.*
Bradley: *The Making of English.*
Wyld: *The Growth of English.*
Emerson: *The History of the English Language.*
Anderson: *A Study of English Words.*
Webster's, the Standard, and the Century Dictionaries.

ENGLISH GRAMMAR

I. Grammar should be taught in the elementary school chiefly for its practical value, and it should be applied. Grammatical parsing and analysis, as isolated exercises, seem to bear little or no relation to correctness in speech and writing. (See the account of Mr. Hoyt's investigations.)

II. The method of grasping the facts should be inductive, but the natural limitations of children's minds in pursuing scientific investigations must be respected. The material is intangible, and readily baffles the efforts of immature children.

III. Children should not be made to suppose that they or anyone can find a logical explanation for all grammatical forms or usages. Many expressions are, in a sense, illogical. History alone can account for many idioms of language. The attempts which are sometimes made to psychologize grammatical definitions and explanations violate the intellectual sincerity of the children and make them none the wiser.

IV. Attention should be directed to the functions of the various parts and elements of the sentence and to the order and arrangement of words. Such work requires careful thought, and, at the

same time, bears directly upon reading and composition.

V. During and after the fourth year, principles of grammar should be taught whenever the pupils can profit by them in their daily experience. However simple the fact, it should be designated by the standard terminology.

VI. The continued use of single sentences chosen to present certain grammatical forms, to the exclusion of connected discourse, is to be avoided. The application of grammatical knowledge is naturally to the sentence in context. The best of all material is that provided by the pupil's own compositions.

VII. When the members of a class see clearly what a certain grammatical relation is, they should have liberal opportunity to choose or construct good sentences to illustrate it. Much excellent practice in punctuation may accompany such exercises.

VIII. A textbook in grammar should be mainly a collection of good examples of idiomatic English as it is spoken and written today. The grammar of Milton, Wordsworth, Thackeray, and other English classics may well be deferred.

IX. Formal grammar-study should begin with the sentence as a whole and proceed analytically.

This is not only the order natural to the learner but it is pre-eminently the order suited to a language which is slightly dependent upon inflection. To begin with the learning of paradigms is a blunder inherited from Latinized grammars. In no case should the practical needs of the class be sacrificed for the sake of following out the logical order of topics arranged by some textbook writer.

X. Diagrams should never become more than clear, graphic representation of relations already perceived, and should never require a key.

References

Chubb: *The Teaching of English.*

Carpenter, Baker, and Scott: *The Teaching of English* (bibliography).

Barbour: *The Teaching of English Grammar.*

Hoyt: "Studies in the Teaching of English Grammar," *Teachers College Record*, November, 1906.

Boas: *Report on English to the Board of Education*, London, 1909.

Sheffield: "Rational Study of English Grammar," *School Review*, November, 1910.

Leonard: *Grammar and Its Reasons* (bibliography).

Fernald: *A Working Grammar of the English Language.*

Lounsbury: *History of the English Language.*

Emerson: *History of the English Language.*

Mead: *The English Language and Its Grammar.*

Buehler: *A Modern English Grammar.*

Scott and Buck: *A Brief English Grammar.*
Lewis: *Applied English Grammar.*

See the list of language books above and the bibliography in Carpenter, Baker, and Scott; also various periodicals.

READING

I. Reading in the higher grades of the elementary school is practically a form of literary study and will be so considered. By "reading" is meant learning to read. This includes (1) the acquiring of a sufficient mastery of symbols and of the process of reading so that meaning can be gathered with comfort and facility, and (2) the establishing of sound and correct habits of interpreting the printed page.

II. Too much time is often devoted to reading in the primary grades. The physical strain of reading is considerable. The process of learning, moreover, can hardly be made so fruitful an experience in itself as work in oral literature, nature study, and manual training. Pupils who tell stories, learn poetry, and converse about nature and other objects of experience actually make more and better progress than those who drill excessively on reading, especially in case these various activities are systematically related to reading.

III. Both the method and the material of primary reading depend upon one's view of what reading is. Recent psychological investigation

has thrown much light upon the matter and goes far to confirm the practice of the majority of progressive teachers, who have reached their position through common-sense and experience. Among the important points are:

1. The sentence is the unit in reading, "a simultaneous and successive whole." Many less important words are ordinarily not in consciousness at all, but throughout there is a sense of relationship, an anticipation of context. Hence children should form their reading habit upon the sentence. But attention must be called to many of the component words if each is to become a part of the reading vocabulary. This must not, however, prevent continuity of vocal utterance. Oral reading must be by phrases, clauses, sentences, never word by word. Beginners should master each sentence before attempting to read it aloud.

2. Reading involves a sort of "inner speech." There are few who do not have at least a dim consciousness of the articulate sounds of which the sentence is made up. The most rapid readers are most nearly "eye-minded," least hindered, that is, by the individual words. Children should, therefore, have much practice in silent reading. It does not follow that practice in reading to others should be omitted.

3. The process of getting the thought and expressing it is a very complex one, involving a series of visual-auditory-associative-motor reactions. Defective organs are often the cause of slow progress. The teacher must observe each child as an individual and seek to establish a well-balanced habit of both silent and oral reading. The need of eclectic method and of an abundance of suitable material is evident. The relation of drawing and writing to reading should be carefully considered. Finally, the physical limitations should be scrupulously respected, and every effort made to preserve healthful conditions. Attention is called particularly to the light upon the blackboard.

IV. A "method" in reading which requires a manual of directions is an impertinence. Many, perhaps a majority, of the children of English-speaking parents make a fair beginning of reading at home. Every teacher of reading should consider carefully how far these informal methods of learning to read can be employed in school. Few intelligent children who see others reading will fail to learn, if plenty of attractive books are within reach. The primary school is not so much in need of new and carefully designed methods as of a better library.

V. Reading requires a knowledge of the sounds

of syllables and letters. Since the first stages of reading involve only the child's spoken vocabulary, he should early be taught the elementary sounds and become able to recognize graphic word-symbols for himself. Lessons in phonetics should begin as soon as a small vocabulary of typical words has been acquired in reading. The pupil should observe the sound-values in familiar words and should learn to associate families of words having one or more sounds in common. The easier and more frequently used sounds should be taught first. Words should be treated as wholes and left unmarked, though, for convenience, common sounds may be referred to by their standard names; as long or short. To build up words by beginning with the sound in the midst and adding fore and aft is to violate the psychology of reading. Many words do not belong to any family but involve unusual phonetic values, and, when met with in the reading, should be pronounced by the teacher. Great care should be exercised to secure correct hearing and correct pronunciation. Not all of the sounds of the letters can be given correctly in isolation by little children. The teacher will find extreme difficulty with many of them. Hence much of the practice should be upon words as wholes, and upon syllables.

VI. The meaning of new words must come through context, assisted perhaps by suitable questions and illustrations. Even in the higher grades, the dictionary definition should be consulted only after the word has been considered in its place in the sentence. Drills upon isolated words before the study of the reading-lesson is begun do not assist the growth of power in reading.

VII. Good expression in reading results mainly from a vivid consciousness of the meaning and the stimulus of an appreciative audience. An exercise in reading aloud where all have the text under the eye tends to become merely perfunctory and should be varied. No teacher is excusable for permitting pupils to fall into the habit of mere word-calling. Other forms of expression may be employed, story-telling and dramatization brought into connection, an audience provided, and, above all, an abundance of interesting subject-matter secured. No single reading-book can possibly suffice for the work of any year. Three or four sets of different types, and a miscellaneous collection, sufficient to enable each child to read something for himself and tell about it, are necessary. An ideal of good oral reading should be presented by the teacher herself.

VIII. The materials of primary reading may be

simple enough for beginners and yet contain interest and value. All the activities of the class may furnish reading-lessons. Simple rhymes, the gist of stories, dramatizations, the summaries of observations and conversations may be systematically formed into lessons for the blackboard, and, where facilities are available, into lessons on printed slips and in little books made and illustrated by the pupils themselves. Such a first book excels any that can be published for general distribution.

IX. The best reading-books have least to distinguish them from a child's library book. Such *impedimenta* as word-lists, questions, section-heads to divide stories into lessons, printing of new words in black type, reviews, etc., simply bewilder the pupil and cause that to appear formidable which ought to seem easy. Clear, large type, simple illustrations germane to the text, and continuity of subject-matter are the essential features. Good drawings or pictures in flat colors, when artistically done and adequately reproduced, are probably the best type of illustration to be had. Next come clear copies of paintings, to which the lessons refer. Any attempt to make the child's reading-book a compendium of universal knowledge is to be deplored.

X. The reading-material in a primary book is seldom of interest and value in isolation. Lessons should be taken when the class is properly prepared for them and then only. This is particularly true of lessons dealing with social and industrial life, facts in nature, life in other lands, or copies of famous pictures.

References

ON THE PLACE OF READING IN SCHOOL

Chubb: *The Teaching of English*, pp. 58–67.

Carpenter, Baker, and Scott: *The Teaching of English*, pp. 75–81 (bibliography).

Dewey: *My Educational Creed.*

Huey: *The Psychology and Pedagogy of Reading*, pp. 301–13 (bibliography).

O'Shea: *Dynamic Factors in Education*, Part I (bibliography).

ON THE PSYCHOLOGY OF READING

Dearborn: *The Psychology of Reading.*

Huey: *Psychology and Pedagogy of Reading* (bibliography).

Judd: *Genetic Psychology for Teachers.*

O'Shea: *Language Development and Education* (bibliography).

Spaulding: *Defective Reading*, "New York Teachers' Monographs," June, 1902.

Wissler: "Interests of Children in Reading-Work," *Pedagogical Seminary*, Vol. V, pp. 532–40.

Jacobi: *Psychological Notes on Primary Education.*

Bagley: "Apperception of the Spoken Sentence," *American Journal of Psychology*, Vol. XII.

Balliet: "Association of Ideas in Reading," *Proceedings* of National Education Association, 1893.

ON METHOD IN TEACHING READING

Reeder: *History of School Readers and Development of Methods in Teaching Reading.*

Hall: *How to Teach Reading.*

Spaulding and Bryce: *Learning to Read.*

Bagley: *The Educative Process.*

Teachers College Record for January and September, 1906.

Huey, O'Shea, Judd, Chubb, Carpenter, Baker, and Scott, as above.

Clark: *How to Teach* [Oral] *Reading.*

Welton: *Principles and Methods of Teaching*, pp. 120–38.

Briggs and Coffman: *Teaching of Reading.*

Laing: *Reading, a Manual for Teachers.*

Prefaces and manuals of many school readers.

ON MATERIALS OF READING

Ford: *The New England Primer.*

Johnson: *Old-Time Schools and School Books.*

Kellogg: *Primary Reading* (edited).

Huey, O'Shea, Carpenter, *et al.*, Reeder, and others, as above.

LITERATURE

I. Literature has established itself as a subject of study in the elementary schools. The children of the Puritans read the Bible; the children of Revolutionary times read patriotic verse and prose; the children of the Reconstruction grew lean on the graded-information reader; the children of our own day study selections of prose and poetry of recognized merit. In addition to literature for reading, the modern course provides liberally also for oral literature in all grades.

II. Literature is an art and is capable, therefore, of giving aesthetic pleasure and of developing the aesthetic sense; it provides imaginative experience and trains the imagination in constructive and interpretative activity; it plays upon the finer feelings and makes possible keener sympathy; it embodies high ideals of life and conduct and sets a standard of duty; it greatly enlarges the reader's knowledge of human life and tends to cosmopolitanism; it is a convenient and useful source of recreation and sometimes of comfort and consolation; and since it is everywhere and always the expression and product of fine intelligence, it can hardly fail to promote

intelligence in those who to any degree apprehend it.

III. The method of the teacher of literature must ever be true to the genius of the art and to the capacities and limitations of his class. The science of criticism and the history of production are both matters of legitimate interest to the older student, but they have small place in the elementary school. The various facts which serve as the poetic symbols must also be held in strict subjection. Imaginative realization of the piece—its sounds, words, pictures, suggestions, thoughts, emotions, meaning, and purpose as a whole—should overtop all other aims. As growing maturity makes it possible, to these should be added a clear sense of the writer's method and of his success in it. The following points deserve emphasis:

1. Literature, especially poetry, is addressed primarily to the ear. A faithful oral rendering is the most effective of all means of appreciation. The teacher must therefore be a good interpreter, and should seek to develop like power in the class.

2. The method of all art is suggestion. The teacher's work is therefore twofold: first, she must give needed assistance in catching the meanings which have been only indirectly conveyed in the selection which is being studied; second, she

must strive to make the experience typical and habitual, so that, through training, the pupil may become able to grasp readily and pleasurably the meaning of whatever literature his intellectual development and his knowledge of life have prepared him for.

3. Every literary work is a more or less perfect unity of varied parts, and unfolds in accordance with a plan of structure or arrangement. Whether pupils are made to discover this plan or not, the teacher should invariably be acquainted with it and should conduct the several lessons in the light of it. It is clear that otherwise she is an incapable guide, that the true relation and subordination of parts will almost surely be obscured, and that, in all probability, the class will spend its energies on small details or in "picking out the beauties of literature."

4. Literature reflects the experience of the writer and must be translated into terms of the experience of the reader. There must be at least a "feeling of the meaning" of each phrase and passage, a certainty that a moment's reflection would suffice to identify the meaning. Children are, of course, not conscious of their mental processes and readily form the habit of getting only a few vague ideas from contact with a book. They must be taught

to bring their experience to bear and to know when they have really grasped the meaning. This must be accomplished, however, without destroying their naïveté and natural childish obliviousness of self.

5. Too great care cannot be exercised in preserving the genuineness and sincerity of the pupils' response to the appeals of literary prose and verse. The child's own judgment, to which he has come by his own observation, is a thousand times more valuable than a mature opinion put into his mouth by another. This does not mean that he is to be left in entire ignorance of literary standards, but merely that insincerity and sentimentality are the cardinal literary sins.

6. In childhood and youth is the time for making permanent acquisition of a considerable body of poetry. Since there is no substitute for the work itself in the authentic language of the composer, to acquire means ultimately to learn by heart. To do so is extremely easy for younger children, and, if continued as a practice, need never become distasteful. Pupils may easily learn to recall the lines by remembering the structure, and the choice of selections and passages may largely be left with them. As a matter of school policy, the memorizing of poems beyond the child's comprehension can

hardly be defended; and the reciting of "memory gems" in concert is better fitted to develop the lungs than to promote taste or intellectuality.

7. It cannot too strongly be urged that the possibilities of a given selection or group of selections in the work of a given class be most carefully considered. While, fundamentally, the method of all literature is the same, yet each selection is unique and presents peculiar interests and problems. Added to this is the fact that each class has its own individuality. Hence, special planning for each study or series of studies is imperatively necessary. It is doubtful whether any other subject suffers so often and so seriously from stereotyped and perfunctory assignment and handling as literature. Pupils are given nothing to do, do nothing, and grow accordingly. Honest, thoroughgoing preparation on the part of the teacher is the remedy for the fault, and it is the least that can be demanded.

8. The longer pieces, which are in place in all grades above the second, offer peculiarly fruitful opportunity for varied and effective work. The class must learn to carry forward the early portions, add meaning to meaning, keep the thread of action in sight, and come gradually to a comprehension of the whole. The teacher must mingle the

methods of the *raconteur* with those of the reader and the analytic student. The forms of response from the children should be varied and highly versatile. Collateral material for illustration and enlargement should be plentifully provided. When thus handled, such stories as that of Ulysses or Arthur become great landmarks in the pupil's school life, and are not without great possibilities of culture for the teacher herself.

IV. The choice of literature for children is growing more rational. To put it simply, literature is coming to be recognized as literature and children as children. This means that versified moralizing and sugar-coated science must give place to genuine art, and that an earnest effort is being made to know and respect the interests, limitations, and point of view of children. Attention is called to the following:

1. Simplicity of thought and structure combined with sincerity is more readily found in traditional literature than in the work of the modern artist, particularly in case the modern artist sets out to write for children. Sophistication seeking to become childlike generally ends in a pose. The literature, especially the prose literature, of little children should be very largely the literature of the folk.

2. But folk-literature reflects the crudities, primitive ethics, and coarseness inevitable in a partially developed civilization. Hence the greatest care must be exercised in selecting from the mass of such material now available the few pieces which are entirely fit. The wholesale editing and rewriting of this literature to make it harmless and easy to read should be decisively frowned down. The mantle of Andersen has so far not found fit shoulders.

3. Hopeless confusion with regard to mythical stories seems to exist. The number of myths actually taught is small; the number of school stories called myths by undiscriminating educators is very great. The myths of the pagan gods have no place in the curriculum of the smaller children, and when used in higher grades should not fail to awaken a certain reverence for beliefs once faithfully cherished. Stories of how and why certain phenomena of nature came to be, and stories of the legendary heroes of the nations may well precede any systematic attempt to acquaint pupils with the myths of the deities. Mythology, in its higher aspects, is certainly not food for babes.

4. The course should include a small body of thoroughly good poetry which is within the children's comprehension. Suitable occasion will easily

be found during any year for lyrics of nature, of play-time, of ideals, of fun and fancy, and of love of country. No little one should be deprived of Mother Goose, and this may well be followed by many of the poems in Stevenson's *Child's Garden of Verses*. The old favorites should be often recalled from year to year, brought into comparison with the new, and thus be made really "touchstones" and a permanent possession. And, in the higher grades, the poems of the best-known authors should be grouped, and a modest attempt made to know the poet's work as an expression of his life and interests.

5. Mr. Scudder's contention that American boys and girls should know American literature has much weight. The public school is the great assimilator, and no leavening influence can be more effective than the expression of the national spirit in prose and verse. An added advantage is the greater ease with which the more familiar symbols, our nature and our history, are interpreted. Nevertheless, only selections really artistic should be taught, and these not to the exclusion of the best and most suitable from whatever source.

6. Whether certain selections are adapted to a particular grade or class depends much upon the training the class has had and upon the method

of handling. A selection can be assigned to a grade only on the assumption that the work indicated for preceding grades has been done. Again, literature difficult for reading may often be easily understood when communicated orally. These two considerations imply (1) that teachers must be privileged to select material from grades below their own, and (2) that selections will appear in the lists of two or more grades. A genuine classic gains by repeated study—at suitable intervals and from new points of view.

7. Literature-study of the right sort largely determines what children will read voluntarily. This should be one of the teacher's cherished purposes, for whatever guidance most children receive in this vastly important matter the school must give. To the person really in earnest, and at the same time competent and tactful, numerous ways will readily be found to supplement the influences intrinsic to the class exercises themselves and thus to insure a substantial increase in the number of discriminating readers of the best.

V. The study of pictures so nearly coincides with the study of literature, both in purpose and in method, that many teachers find it of advantage to supplement the one with the other. The fact that illustration has become so large a factor in modern

book-making renders this all the more desirable and, in specific cases, imperative. Many excellent pictures have been suggested by passages in literature, and many poems are but the attempt to say in verse what the painter had already expressed with his brush. Hence the possibility of many companion studies. But such work can hardly become systematic without encroaching upon the field of graphic art.

References

ON THE VALUE OF LITERATURE AS A STUDY

Colby: *Literature and Life in School.*

MacClintock: *Literature in the Elementary School.*

Scudder: *The Place of Literature in School.*

Cox: *Literature in the Common Schools.*

Corson: *Aims of Literary Study.*

Butler: "Aims and Methods in the Study of Literature," *Education*, Vol. XVI.

Barnum: "Elementary-School Curriculum, First Year," *Teachers College Record*, January, 1906.

See *Proceedings* of the National Education Association, and indexes to periodicals.

ON METHOD IN THE TEACHING OF LITERATURE

Chubb: *The Teaching of English.*

Carpenter, Baker, and Scott: *The Teaching of English* (bibliography).

MacClintock: *Literature in the Elementary School.*

Colby: *Literature and Life in School.*
Bryant: *How to Tell Stories to Children.*
McMurry: *How to Study and Teaching How to Study.*
Sylvester: *Journeys through Bookland*, Vol. X, pp. 329–464.
Welton: *Principles and Methods of Teaching*, pp. 139–63.
St. John: *Stories and Story-Telling.*
Bates: *Talks on the Study of Literature.*
Woodberry: *The Appreciation of Literature.*

ON THE CHOICE OF LITERATURE FOR CHILDREN

Moses: *Children's Books and Reading.*
Field: *Fingerposts to Children's Reading.*
Vostrovsky: "A Study of Children's Reading Tastes," *Pedagogical Seminary*, Vol. VI, pp. 523–35.
Chamberlain: "Folk-Lore in the Schools," *ibid.*, Vol. VII, pp. 347–56.
Allen: "Pedagogy of Myth in the Grades," *ibid.*, Vol. VIII, pp. 258–77.
Ferguson: *A Guide to Helpful Reading.*
Macy: *A Guide to Reading.*
Lawrence: "Children's Interests in Literature," National Education Association, *Proceedings*, 1899.
———: "How Shall Children Be Led to Love Good Books?" 1901. (Unsupported by evidence.)
McCracken: "What Children Like to Read," *Outlook*, December, 1904.
"Report of the New England Association of Teachers of English," *School Review*, 1907.
Boas: *Report on English to the Board of Education*, London, 1909.
Colby, MacClintock, Chubb, Bryant, as above.
Many articles in the periodicals (see annual indexes).

Library lists of the A.L.A., Pittsburgh Library, Detroit Library, Hartford Library, Boston Library, Pupil's Reading Circle of Illinois, Baker in *Teachers College Record*, Chicago Board of Education, Library Commission of Wisconsin, Illinois "Course of Study," Indianapolis "Course in English," "Course in Literature," at Brookline, Mass., "Helps for Teachers, No. 1," Chicago Public Library.

ON THE STUDY OF PICTURES

Emery: *How to Study Pictures.*
Sawvel: *How to Interpret Pictures.*
Van Dyke: *The Meaning of Pictures.*
Caffin: *A Child's Guide to Pictures.*
Wilson: *Picture-Study* (Teachers' Manual).
Wertz: *Outlines for Picture-Study.*
Sturgis: *Appreciation of Pictures.*
Witt: *How to Look at Pictures.*

THE COURSE BY GRADES

THE COURSE IN ENGLISH BY GRADES

THE KINDERGARTEN

Formerly the idea obtained that the effect of the telling of the stories in the kindergarten and the influence of the teacher of little children through her speech were mainly in the directing of moral tendencies and the awakening of aspiration, love, and reverence. Of late the conception has been broadened to include, not only all this, but also the unconscious communication of standards of English, both in the story given and in the language used in expression, as well as in the standards of tone, pronunciation, and meaning. A worthier undertaking for a teacher could not be imagined. She can acquaint the children with beautiful phrases and make for them "household words" of fine speech, at the time when they are gathering with quick ear, warm feelings, and wonderful speed a vocabulary that will be more truly their own than any that they may try to acquire with toil and effort later. She can make them lovers of wholesome sentiment and unconscious critics of weak and bloodless romance. Children accustomed for the first few years of their lives to the best, in their own literary favorites may pass through the stage

of the Augusta Evans Wilson or E. P. Roe novel—may revel in Daring Dick or perhaps the higher type of melodrama provided by Henty—but time has proved again and again that of their own motion they soon become tired of it and find their way back to the wholesome atmospheres that are at one with their earlier enchantments.

It is a truism to say that the influence that can be exerted in this way depends almost wholly on the teacher's own personal efficiency. With older children literary enthusiasm and appreciation may be communicated where the chief instrument is the story, but with small children equally important factors are tone and language. These form their standards quite as much as the matter of the story. Hence the speech of the teacher should be fine and sweet. This, coupled with good story and good poetry and with sympathetic encouragement of creative effort in word-making and verse-making and story-making, will lay a sure foundation for the love of literature and of right habits of speaking.

But a word of warning is timely here. All word-making from which any profit may come must be spontaneous with the children themselves. Many teachers make the mistake of coining words for the children, and there is great danger that these

may become insincere, affected, or infantile. Like all other creation, word-making must be spontaneous and on the plane natural to the artist—a delightful response to experience which is welcome but not forced. What children want from grown people is real words, and above all, meanings and help in building general terms from concrete experiences. This is a most neglected field in English among small children, but it could be worked with very great profit.

School work with the youngest ones is not yet well defined. There is no lack of material or method, but all is unorganized, and much thoughtful study is needed to make it of use. The following points are of importance:

1. *Material.*—In the nursery, the rhyme and the picture, with a few lines of rhythmic description, are the best material for the little child. The short lyric and ballad follow these, with the short story of the Peter Rabbit type. Later, in the home, the child will enjoy many old tales that friends and parents will repeat for him, but at this time the child is at the threshold of the kindergarten, and should find there waiting for him the folk-tale, some fairy tales, many simple tales of real life, and a plentiful supply of good, simple verse. A very large part of his English here should be the gaining

of names of things and of meanings of words. If the wholesome habit should develop among the children of asking, "What does that mean?" the teacher may feel that she has added something to the prospect of increasing the supply of intelligent, fluent speech in the world. There is no book of stories or poems that can be recommended as a whole, since those produced for the kindergarten are too limited or lack literary and artistic value. Those for the primary grades are often equally inartistic and many of the stories too advanced—so that the teacher must make her own selection. In the first year, fifteen stories is a good allowance; in the second year, perhaps twenty. Stories for the first year should not require more than five minutes in the telling; those for the second year, not more than ten.

2. *Method.*—Stories should be repeated often, if they are worth while, and a new story should always be told twice, or at least on successive days. They should be told without much gesture, and the teacher should never request the children to retell the story until they volunteer to do so. Parts and sentences only will be given at first; after a while the whole story will come.

One source of success with the kindergarten teacher will be the tone of her voice and her manner

of speaking. Little children are remarkably influenced by these things; hence the teacher should take special note of the tone and manner of speaking of those who speak well, and should constantly cultivate her own power in this direction. The first essential quality is sincerity, which is a result of reality and earnestness in the teacher herself. Then come simplicity and fulness of tone—the head voice used but not forced, and every sentence and every word given its proper value. The voice should not be loud but clear and distinct, and the teacher should speak simply and as if she felt the importance of what she says.

There are several good books now in use in method in story-telling. These should be consulted. In verse, two or four lines are sufficient at first, and the children should be encouraged to contribute from their store. But, by and by, two or three verses may be learned (these should be thoroughly learned), and it is well to give some lines of stately blank verse with a refrain. Rhythmic refrain is admirable for young children.

Above all, the teacher should study the development of English work in some book like Chubb's *Teaching of English*, so that she may realize the scope of the subject of which her work is a small part and get something of the inspiration that

comes from feeling the sweep of a large process and the co-operation in a fine purpose.

References and Collections

McVannell and Hill: "Kindergarten Problems," *Teachers College Record*, November, 1909.
Buckland: *The Use of Stories in the Kindergarten.*
Wiggin: *Children's Rights.*
Henderson: *The Children of Good Fortune.*
Bryant: *How to Tell Stories to Children.*
———: *Stories to Tell to Children.*
St. John: *Stories and Story-Telling.*
Poulsson: *In the Child's World.*
Bailey and Lewis: *The Children's Hour.*
Wiggin: *The Story Hour.*
———: *Pinafore Palace.*
Welsh: *A Book of Nursery Rhymes.*
Lansing: *Rhymes and Stories.*
O'Shea: *Six Nursery Classics.*
Johnson: *Oaktree Fairy Book.*

THE FIRST GRADE

COMPOSITION

The important aim in this grade is training in oral English. In all the exercises the children should use clear, natural, and pleasing tones of voice. The pupil should, however, become able to write his name and some words and sentences from the reading-lessons. Blackboard or large sheets of unglazed paper with soft pencil are the only suitable materials. The subjects for oral composition should include all the current interests of the children. The following are the principal opportunities afforded for development in spoken language:

1. *Conversation and report.*—The topics should be both interesting and instructive, and each lesson should proceed to a definite end. The following groups are suggested as typical: (*a*) home, father, occupations, plays, outings, pets; (*b*) baker, carpenter, postman, and other workers; (*c*) Columbus Day, Thanksgiving Day, Christmas Day, Lincoln's Birthday, Washington's Birthday; (*d*) plants, trees, autumn, winter, spring; (*e*) pictures of action or situation, such as the best illustrations of Mother Goose, and pictures of children and

animals. Large pictures are required, and only those having at least modest claims to artistic excellence should be used. (See the suggestions on literary study below.)

2. *Story-telling.*—The pupil should be given a single, complete impression of the whole. He should not be pressed to attempt to retell a story until he has heard it more than once and has grasped it sufficiently to ask intelligent questions about it. The teacher should be mindful throughout of the objective point and essential structure of the story, and should preserve its spirit. Conversation concerning the meaning of the story should be carefully guided. Only the shorter stories as indicated in the list below are suitable for telling by the children. Graphic illustration is highly valuable, both for testing and for deepening of the impression. By the end of the year each pupil should be able to tell several stories, from beginning to end, in a manner pleasing to the class. (See the suggestions on literary study below.)

3. *Dramatization.*—The more dramatic stories and rhymes may well be acted out. The children should be encouraged to arrange the simple "properties," to plan the acting, and to compose and perfect the dialogue.

4. *Memorizing poetry.*—The literary study of the grade involves learning by heart. (See the list of poems suggested.) Oral recitation is also a valuable discipline in language, provided it is genuine expression.

WORD-STUDY

After a suitable stock of type words has been acquired in the reading, systematic study of phonics should begin. Simple breathing exercises should be provided; also practice in pronunciation of words, pausing slightly on syllables without exaggerated lip or tongue movement, in enunciation of *ĭ*, *ĕ*, *ă*, *ā*, *ī*, *ä*, *ō* in connection with consonants, and in articulation of initial and final consonants, especially *p*, *t*, *b*, *s*, *m*, *n*, *g*. Jingles may be repeated for increasing the flexibility and strength of lips and tongue. Words should be treated as wholes, and the sounds of syllables and letters learned in their connection. By grouping words in families, pupils may easily be led to observe the sound values for themselves. Such lessons may well take the form of lively, interesting word games. Each teacher should have at hand a table by which the work may be guided and systematized. As fast as knowledge of the sounds of the letters grows, it should be employed in making out new words in

the reading-lessons. The naming of the letters leads naturally to spelling. By the end of the year the members of the class should be able to spell many common words and should know the alphabet. Their progress in word-study may be judged by their ability to hear sounds and reproduce them accurately, and by their recognition of written and printed words.

READING

The first lessons should be blackboard lessons made up from the conversations. The teacher should secure continuity, sequence, and unity, and should keep careful account of the growth in vocabulary. Some word drill is necessary. Lessons based upon nursery rhymes which have been memorized may be made very effective. Pupils should be ready for a book in a few weeks, and should have access to several attractive, easy readers. Most children learn to read by themselves when they have something they like to read. A suggested list appears below. The various recitations in reading should involve a wide range of interests, and should employ all avenues of both impression and expression. Distinctness and appropriateness in the oral rendering should be secured. The preparatory and collateral work necessary to

the interest and appreciation of a lesson should be faithfully done. Isolation is the bane of the reading work. (See the section on Reading in the "Outline of Theory.")

LITERATURE

The impression should be conveyed orally, though poems may well be placed upon the board for incidental reading. The teacher's voice and manner in telling and reciting should serve as an unconscious model for the children. Such questions should be asked as will aid the children in realizing the piece in the imagination. Literature is suggestive and indirect; the teacher's method must be of like character. The test of success is that the pupils enjoy an experience akin to that of which the selection is the adequate expression. Their literary sincerity must in no way be violated. The work with a poem should generally include memorizing and reciting by the pupils, and in the case of stories, telling or dramatizing. An effort has been made to include in the lists of stories and poems below only those selections which a little child can understand and appreciate. It does not follow, however, that because he gets something more than sound that he should be expected to render all the meaning in plain prose

or to analyze the effect which he has received. The value of the story or poem can be measured by the interest of the children and their desire to make it their own.

Stories

The shorter and simpler stories are marked with an asterisk. Most of these are suitable for dramatization. The name appended is usually that of a trustworthy editor. The initials indicate the titles of good sources of the story, which will be found in the list of prose collections in the Appendix.

*The Ant and the Grasshopper, F.E., F.F.S., Joseph Jacobs.
*The Boy Who Cried Wolf, F.E., H.O.-H., J.T.B., Joseph Jacobs.
The Bremen Town Musicians, G.T.-I., F.F.S., Margaret Hunt.
Briar Rose, G.T.-I., Margaret Hunt.
*The Cat and the Mouse, B.F.B., Clifton Johnson.
*The Cat and the Mouse in Partnership, G.T.-I., G.H.T., Margaret Hunt.
The Christ Child, D.B.S., The Bible.
Cinderella, O.F.B., T.M.G., Clifton Johnson.
*Clytië, F.G.M., S.O.G., Lillian Hyde.
*The Crow and the Pitcher, F.E., F.F.S., Joseph Jacobs.
*The Elves and the Shoemaker, G.T.-I., F.F.S., Margaret Hunt.
The Fir Tree, W.S., H.A.S., Hans Christian Andersen.
The Fisher Boy, B.F.B., Clifton Johnson.
Five Out of One Shell, S.T., Hans Christian Andersen.
*The Fox and the Grapes, F.E., F.F.S., Joseph Jacobs.
*The Fox and the Rooster, B.F.B., Clifton Johnson.

*The Frog and the Ox, F.E., H.O.-II., Joseph Jacobs.
The Garden of Paradise, W.S., B.F.B., Hans Christian Andersen.
*The Hare and the Tortoise, F.E., L.R.-II., Joseph Jacobs.
*Henny-Penny, E.F.T., Joseph Jacobs.
Hiawatha's Childhood (Song of Hiawatha, Part II), Henry W. Longfellow.
*The House That Jack Built, H.O.-I., S.N.C., C. E. Norton.
*How Brother Rabbit Fooled the Whale and the Elephant, S.T.C., Sara Cone Bryant.
Jack and the Beanstalk, E.F.T., F.S.F., Joseph Jacobs.
Jack the Giant Killer, E.F.T., B.F.B., Joseph Jacobs.
*The Johnny-Cake, E.F.T., O.F.B., Joseph Jacobs.
*Lame Molly, B.F.B., F.T., Clifton Johnson.
*The Lion and the Mouse, F.E., F.S.F., Joseph Jacobs.
*The Little Red Hen, O.F.B., S.T.C., R.S., F.C.H., Clifton Johnson.
Little Red Riding-Hood, O.F.B., H.O.-II., J.T.B., Clifton Johnson.
*Little Tuppen, F.S.F., James Baldwin.
Mother Holle, G.T., G.H.T., Margaret Hunt.
Mezumi the Beautiful, B.F.B., Clifton Johnson.
*The Old Woman Who Found the Sixpence, E.F.T., O.F.B., J.T.B., Joseph Jacobs.
One Eye, Two Eyes, and Three Eyes, G.T., F.S.F., Margaret Hunt.
*The Princess and the Bean, W.S., H.A.S., Hans Christian Andersen.
Robert Scott and the Gnomes, B.F.B., Clifton Johnson.
Snow-White and Rose-Red, G.T.-II., G.H.T., Margaret Hunt.
The Story of Moses, D.B.S., Sarah E. Dawes.
The Story of Tom Thumb, B.F.B., F.S.F., Clifton Johnson.

The Straw, the Coal, and the Bean, G.T.-I., G.H.T., Margaret Hunt.
*The Three Bears, E.F.T., O.F.B., S.N.C., Joseph Jacobs.
*The Three Billy Goats, F.T.N., F.S.F., R.S., George Webb Dasent.
*The Three Pigs, E.F.T., O.F.B., Joseph Jacobs.
*Why the Bear Has a Short Tail, B.N.M., Florence Holbrook.
*Why the Cat Always Falls upon Her Feet, B.N.M., Florence Holbrook.
*The Wind and the Sun, F.E., F.F.S., Joseph Jacobs.
The Wolf and the Seven Kids, G.T., O.F.B., Margaret Hunt.

Poetry

All Things Beautiful, L.S.-I., P.G.-II., Cecil F. Alexander.
Bed in Summer, C.G., P.G.-II., R. L. Stevenson.
Boats Sail on the River, S.S., P.G.-I., Christina Rossetti.
The Busy Bee, L.S.-I., P.G.-I., Isaac Watts.
Come, Little Leaves, G.M., George Cooper.
The Cow, C.G., G.P.-I., R. L. Stevenson.
A Good Play, P.G.-II., R. L. Stevenson.
Good Night, G.P.-I., Victor Hugo.
Good Night and Good Morning, L.S.-I., P.R., Lord Houghton.
The Land of Counterpane, C.G., R. L. Stevenson.
Little Birdie, L.S.-I., P.G.-I., J.T.B., Alfred Tennyson.
The Little Plant, P.G.-I., G.P.-I., Kate L. Brown.
Merry Sunshine, N.V. (unknown).
Mother Goose Rhymes, N.R., R.S., Charles Welsh.
Blow, Wind, Blow!
Ding Dong Bell.
Hi, Diddle, Diddle.
Humpty, Dumpty.

Hush-a-Bye, Baby.
I Saw a Ship a-Sailing.
Little Bo-Peep.
Little Boy Blue.
Little Cock Sparrow.
Little Jack Horner.
Little Miss Muffet.
Little Robin Redbreast.
London Bridge Is Falling Down.
Mistress Mary.
Monday's Child Is Fair of Face.
The North Wind Doth Blow.
Old King Cole.
Old Mother Hubbard.
Poor Old Robinson Crusoe.
Simple Simon.
Sing a Song of Sixpence.
Thirty Days Hath September.
Three Children Sliding on the Ice.

My Shadow, C.G., P.G.-II., R. L. Stevenson.
November, N.V., G.P.-III., Alice Cary.
Over in the Meadow, L.S.-I., G.P.-I., Olive A. Wadsworth.
The Rain, C.G., G.P.-I., R. L. Stevenson.
Sleep, Baby, Sleep (two stanzas), L.S.-I., P.G.-I., J.T.B., G.M.S. (from the German).
Spring, P.R., L.S.-I., Celia Thaxter.
The Swing, C.G., G.P.-III., R. L. Stevenson.
Twinkle, Twinkle, Little Star, L.S.-I., G.P.-I., Jane Taylor.
Who Has Seen the Wind? S.S., G.P.-I., Christina Rossetti.
Who Likes the Rain? R.V., F.C.H., Clara Bates.
The Wind, C.G., G.P.-I., R. L. Stevenson.

Reading-Books

In the following list the books are classified according to subject matter. A basal reader is supposed to be in the hands of the children.

1. General: *Beginner's Reader* (Bass); *Blodgett First Reader; New Century First Reader* (Perdue); *Children's First Story Book; Summers First Reader; Howe Primer; Howe First Reader.*

2. Childish Activities: *Brooks Primer; Overall Boys; Sunbonnet Babies; Wide-Awake Primer; Wide-Awake First Reader.*

3. Out-of-Doors: *Outdoor Primer; Nature and Life Primer; Robin Reader.*

4. Primitive Life: *Fishing and Hunting* (Mott and Dutton); *Indian Primer* (Fox); *Two Little Indians* (McGuire).

5. Pictures: *Art-Literature Primer; Art-Literature First Reader.*

6. Literature: *Aldine First Reader; Book of Nursery Rhymes* (Welsh); *Child-Lore Dramatic Reader* (Bryce); *Choice Literature for Primary I; First Book* (Speight and Thomson); *First-Year Language Reader; Graded Classics for First Year; Heart of Oak,* Book I; *Horace Mann Primer* and *First Reader; Mother Goose Primer* (Wiley); *Our Story Reader* (Ketchum and Rice); *Progressive Road to Reading,* First Book; *Rhyme and Story Primer* (McMahon); *Reading-Literature Primer* (Free & Treadwell); *Silver Burdett First Reader; Verse and Prose for Beginners.*

THE SECOND GRADE

COMPOSITION

Oral English should receive the main stress. The aim should include, not only phonetic and grammatical correctness, but also sequence, accuracy, and holding to the point. In the written work, pupils should learn to form sentences and small groups of sentences, expressing their own ideas gained from the various studies. They should also dictate to the teacher brief compositions to be written in paragraph form on the board. Lessons in nature and in civic life may briefly be summed up, and thoughts about pictures, stories, and poems expressed. There is no gain, however, in urging children to write at length before their knowledge of words is sufficient to prevent a multitude of errors. The important phases of the composition work are:

1. *Conversation.*—As in the first grade. Special exercises are unnecessary; the various subjects of study afford ample opportunity and demand this treatment. Guidance should be unobtrusive but faithful. Bear in mind particularly the possibilities of language development in the studies of: (*a*) primitive life; (*b*) nature; (*c*) pictures; (*d*) literature.

2. *Story-telling and dramatization.*—As in the first grade. Stories previously learned should be referred to and retold. Stories unused in the first year may now be taught. Original stories should be invited; good pictures will readily suggest incidents. The children should retell or act out only the stories that are short and simple in structure, and should be guided in preserving the sequence and emphasis of the original. If the reproduction grows out of a clear understanding, the more of the language of the story the children appropriate the better.

3. *Memorizing.*—As in the first grade. Some of the very short pieces may be copied.

4. *Technical work.*—Secure the correct use of such forms as the pupils require. These will include indentation, certain uses of capitals, and punctuation with the period.

WORD-STUDY

Simple breathing exercises and practice in pronunciation as in the first grade. Articulation of consonants and molding of vowels should be carefully guided. Employ the knowledge of phonics previously gained, and carry the work forward according to a definite plan. By the end of the year the pupils should be able to make out for

themselves all phonetic words in their reading which are already in their oral vocabulary.

Children in the second grade should lay the foundation of a good habit of spelling. Accurate imaging of words, correct pronunciation, and graphic expression are the important factors. Oral spelling should accompany and advance beyond the written work, which is still limited. The pupils should spell freely the words they have known longest and have most commonly used.

READING

Pupils should read for the same reason as adults, that is, because they are interested. If the work of the first year has been skilfully done and a supply of suitable books is at hand, they will do so. The business of the teacher is to relate the lessons properly to the other activities, and to guide the children in forming a sound, adaptable habit of reading. A daily grind through a prescribed reader can never accomplish this. Discriminating use should be made of the blackboard, of printed slips, and of such a variety of reading-books as is indicated below. In the oral reading distinctness, appropriate expression, and pleasing tones of voice should be secured. Pupils should not try to give thought until they have thought to give.

LITERATURE

As in the first grade. Favorite stories should be dramatized, with due care for the development of good dialogue; and after the poems are understood, they should be memorized and recited as perfectly as possible. Many of the selections in the first-grade list appear in the reading-books mentioned for this year. Pupils will obtain both pleasure and profit from reading these for themselves. Selections should frequently be read to the class by the teacher, with no attempt at formal instruction. A list of books containing material adapted to this kind of treatment will be found in the Appendix. Such exercises, however, must on no account degenerate into mere filling of time. (See the section on Literature in the "Outline of Theory.")

Stories

As in Grade I, the following stories are suggested for literary study and incidental training in composition. The treatment should generally consist of telling by the teacher, but a few of the longer pieces are better adapted to reading than telling. In this, certain children may be able to assist. For explanation of the system of indexing see the first-year list.

*Androclus and the Lion, F.E., L.R.-III., Joseph Jacobs.
*Arachne, F.G.M., Lillian Hyde.
*Baucis and Philemon, O.T.R., S.O.G., Alice Zimmern.
Beauty and the Beast, O.F.B., L.R.-III., Clifton Johnson.

*The Children in the Moon, B.N.M., Florence Holbrook.
The Cyclops, O., Homer.
Daniel in the Lion's Den, D.B.S., The Bible.
Dick Whittington and His Cat, E.F.T., H.O.-II., Joseph Jacobs.
*The Dog and His Image, F.E., H.O.-II., Joseph Jacobs.
*The Dog in the Manger, F.E., H.O.-II., Joseph Jacobs.
*Echo and Narcissus, T.A.G., F.G.M., G. W. Cox.
Epaminondas and His Auntie, S.T.C., Sara Cone Bryant.
*The Field Mouse and the Town Mouse, H.O.-II., L.R.-III., Charles Eliot Norton.
*The Fisherman and His Wife, G.T., O.F.B., Margaret Hunt.
The Fisherman and the Genie, A.N.T., S.A.N., Andrew Lang.
The Flax, W.S., H.A.S., Hans Christian Andersen.
The Foolish Weather Vane, I.S.L., Elizabeth Harrison.
*The Fox and the Crow, F.E., F.F.S., Joseph Jacobs.
*The Gingerbread Man, S.T.C., Sara Cone Bryant.
*The Golden Touch, L.R.-II., F.G.M., Franklin T. Baker.
Goody Two Shoes, H.O.-II., Charles Eliot Norton.
Graciosa and Percinet, F.S., Madame de Beaumont.
Hänsel and Grethel, G.T.-I., G.H.T., Margaret Hunt.
Hans and Four Big Giants, I.S.L., Elizabeth Harrison.
Hans in Luck, G.T.-I., G.H.T., B.F.B., Margaret Hunt.
The Happy Family, W.S., Hans Christian Andersen.
Hiawatha's Gifts to Men, Henry W. Longfellow.
*How Fire Was Brought to the Indians, B.N.M., Florence Holbrook.
Lady Featherflight, O.F.B., Clifton Johnson.
*The Lark and the Farmer, F.E., F.S.F., Joseph Jacobs.
*Little Half-Chick, S.T.C., Sara Cone Bryant.
*Lox and the Three Fires, I.F.T., Mary H. Wade.

*Mr. Vinegar, E.F.T., O.F.B., Joseph Jacobs.
The Nightingale, W.S., S.T.C., Hans Christian Andersen.
Princet and the Golden Blackbird, F.S.F., James Baldwin.
Puss in Boots, T.M.G., F.F.S., Charles Welsh.
Raggylug, W.A.K., H.S.C., Ernest Thomson-Seton.
Reynard the Fox, Joseph Jacobs.
*The Star and the Lily, I.F.T., Mary H. Wade.
*The Story of the First Humming-Bird, B.N.M., Florence Holbrook.
The Story of Joseph, D.B.S., The Bible.
The Three Sillies, E.F.T., Joseph Jacobs.
Tom Tit Tot, E.F.T., O.F.B., Joseph Jacobs.
The Ugly Duckling, W.S., L.R.-III., B.F.B., Hans Christian Andersen.
Ulysses and the Bag of Winds, O., L.R.-II., Homer.
*The Valiant Taylor, G.T.-I., G.H.T., Margaret Hunt.
The Water of Life, G.T.-II., Margaret Hunt.
*Why Br'er Bar Has No Tail, U.R.S., Joel Chandler Harris.
Why the Sea Is Salt, P.T.N., L.R.-II., George Webb Dasent.
*The Wolf and the Lamb, F.E., H.O.-II., Joseph Jacobs.

POEMS

Autumn Fires, C.G., G.P.-I., R. L. Stevenson.
The Bee and the Flower, Alfred Tennyson.
The Bluebird, P.R., G.P.-III., Emily Huntington Miller.
Daisies, G.P.-II., L.F.L., Frank Dempster Sherman.
Dandelions, P.R., G.P.-II., Nellie M. Garabrant.
A Dream Lesson, L.R.-I., Carolyn Wells.
The Duck and the Kangaroo, P.C.L., Edward Lear.
The Duel, L.L., P.C.L., Eugene Field.
The Fairies, L.S.-I., P.R., William Allingham.

Farewell to the Farm, C.G., R. L. Stevenson.
Father in Heaven, We Thank Thee, N.V., Ralph Waldo Emerson.
Foreign Children, C.G., P.G.-I., R. L. Stevenson.
The Hayloft, C.G., R. L. Stevenson.
Hie Away, G.P.-I., L.R.-II., Walter Scott.
How the Leaves Came Down, P.R., P.G.-II., Susan Coolidge.
Hush, the Waves Are Rolling In, L.S.-I., P.G.-I. (Old Gaelic).
Lady Moon, L.S.-I., P.R., Lord Houghton.
The Lamb, P.R., G.P.-II., William Blake.
The Land of Story Books, C.G., P.G.-I., R. L. Stevenson.
Little Gustava, P.R., L.R.-II., Celia Thaxter.
Milking Time, S.S., P.R., Christina Rossetti.
Robin Redbreast, P.R., G.P.-II., William Allingham.
Seven Times One, L.S.-I., P.R., Jean Ingelow.
Shadow-Town Fairy, G.M., P.G.-I., L. D. Rice.
Singing, C.G., L.R.-II., R. L. Stevenson.
Song of the Busy Bee, N.V., G.P.-III., Marian Douglas.
Thanksgiving Day, P.R., G.P.-II., Lydia M. Child.
What the Winds Bring, P.R., Edmund C. Stedman.
Who Stole the Bird's Nest? L.S.-I., G.P.-II., Lydia M. Child.
Why Do Bells of Christmas Ring? P.R., L. A. Coonley-Ward.
Windy Nights, C.G., P.R., R. L. Stevenson.
Winter Time, C.G., R. L. Stevenson.
Wynken, Blynken, and Nod, P.G.-I., G.P.-II., Eugene Field.

Reading-Books

1. Life in Many Lands: *Early Cave Men* (Dopp); *Eskimo Stories* (Smith); *Five Little Strangers* (Schwartz); *In Field and Pasture* (Dutton); *Little Folks of Many Lands* (Chance); *Stories of Indian Children* (Husted).

2. Out-of-Doors: *All the Year Round* (Spring and Autumn).

3. Pictures: *Art-Literature Readers*, Book II.

4. Literature: *Child Classics Second Reader; Child Life in Tale and Fable*, Graded Classics II; *Graded Literature Second Reader; Heart of Oak*, Book II; *Horace Mann Second Reader; Poetry Reader*, I; *Progressive Road to Reading*, Second Book; *Second Fairy Reader; Second-Year Language Reader* (Baker); *Silver Burdett Reader; Summers Second Reader; Work That Is Play* (Gardner).

5. Miscellaneous: *Aldine Second Reader; Blodgett Second Reader; Boy Blue and His Friends* (Blaisdell); *Children's Classics in Dramatic Form* (Stevenson); *Far East and Far West Red Children* (Brooks); *Howe Second Reader; Reynard the Fox* (Smyth); *Stories of Mother Goose Village* (Bigham); *Wide-Awake Second Reader.*

THE THIRD GRADE

COMPOSITION

The growing importance of writing must not cause neglect of systematic instruction in oral composition. The opportunities for training include:

1. *Recitation.*—The pupil's effort at any time to say clearly and exactly what he observes, thinks, or knows should be regarded as composition and guided accordingly, with faithfulness and judgment. The conversational attitude should be preserved.

2. *Oral story.*—Repeating of stories should yield place slowly to original creation. Literature, pictures, nature, play, and work will readily provide suggestive interests. The teacher's chief business is to lead the children to realize their experience and to cast it in purposeful and well-planned expression.

3. *Writing.*—The written composition will involve the paragraph (sentence-group) as a unit of expression. The form and use of it can be easily learned from the readers. The pupils should be taught, in a simple way, how to think out a subject in parts and how to place these parts in a definite order. They should also learn to write simple

dramatizations and letters of friendship. The poems to be learned should be copied in a special book, which may be illustrated.

4. *Technical work.*—Without doubt the class will need to know: (*a*) that capitals are used to begin each line of verse, for certain abbreviations, in headings and titles, in writing initials, the pronoun I, the exclamation O, names of the months, etc., as well as at the beginning of each sentence; (*b*) that each sentence must end with a period, question mark, or exclamation point; (*c*) that the period is used with initials and abbreviations; (*d*) that the comma is used in certain parts of a letter and as an apostrophe in possessives; (*e*) that margins must be observed. Mistakes in grammar should generally be corrected when made. Drills to impress the correct forms will, at times, be necessary, but they should grow out of the actual situation and will vary with each class.

WORD-STUDY

Systematic work in phonics should be little needed after the third year. The acquirement of the pupils entering the class should be carefully estimated, and a series of lessons planned to supplement and complete what has been begun. Spelling should be closely related to the study of sounds

and to the written composition. The drill to be provided should be determined by the progress of the class, but regular lessons will always be necessary. Practice in correct breathing and pronunciation should be continued.

READING

The process of reading should be fairly mastered by the close of the third year. To this end, a variety of books and other material should be employed, so as to provide abundant experience in getting thought and in conveying it. Stress should be laid upon the reading to the listening class of considerable portions of selections by individual pupils and upon the reading of "parts" in dialogue. Special pains should be taken to put interesting books in the way of backward pupils, and the voluntary reading of all should be unobtrusively guided. No pupil should be passed to the next grade who is unable to read and study the books he is required to use.

LITERATURE

As before, including memorizing and oral expression. The reading-books for the grade are largely literary and contain versions of many stories and poems previously listed. At least one long story

which is made up of successive, well-defined units should be taught. The following are suggested: (1) *Robinson Crusoe*. The versions by McMurry and Allison are helpful as to the selection and adaptation of incidents, but the teacher should know the original thoroughly. (2) The Story of Troy: Bryant's *Iliad* as the source; Gale's *Achilles and Hector* and Church's *Stories from Homer* for treatment. (3) The Story of Siegfried: Morris' *Sigurd the Volsung*, and *Volsunga Saga* and Wagner's *Trilogy* as the sources; Ragozin's *Siegfried and Beowulf*, Baldwin's *Siegfried*, Chapin's *Story of the Rhinegold*, Barber's *Wagner Opera Stories*, Maude's *Wagner's Heroines*, Young's *Wagner Stories* as suggestive versions. The story should begin with the sword and end with the rescue of Brunhilda. (See MacClintock, *Literature in the Elementary School*, chap. viii; also paragraph 8 of section III under Literature in the "Outline of Theory.")

Stories

For explanation of the annotations see First Grade. The stories are intended mainly for oral treatment.

Aladdin and His Wonderful Lamp, H.O.-III., S.A.N., Horace E. Scudder.

*Bellerophon, F.G.M., Lillian Hyde.

The Birds of Killingworth, Henry W. Longfellow.

*The Burning of the Rice Fields, H.S.C., Sara Cone Bryant.
*Cadmus and the Dragon, F.G.M., Lillian Hyde.
*The Cat, the Monkey, and the Chestnuts, F.E., F.F.S., Joseph Jacobs.
The Christmas Rose, B.T., Rudolph Baumbach.
The Clocks of Rondaine, F.T., Frank R. Stockton.
*The Country Maid with Her Milk Pail, F.E., H.O.-II., Joseph Jacobs.
*Cupid and Psyche, F.G.M., H.T., Edmund J. Carpenter.
A Dog of Flanders, Madame de la Ramée.
The Easter Rabbit, B.T., Rudolph Baumbach.
*Echo, F.G.M., O.T.R., Alice Zimmern.
*The Fire-Bringer, H.S.C., B.W., Mary Austin.
*The First Snowdrops, B.N.M., Florence Holbrook.
Fulfilled, S.T.C., F.T.A., Svend Grundtvig.
The Golden Fleece, L.F.T., Edouard Laboulaye.
*The Gold in the Orchard, S.T.C., Sara Cone Bryant.
*The Gulls of Salt Lake, S.T.C., Sara Cone Bryant.
*Hiacinthus, F.G.M., H.T., Edmund J. Carpenter.
Johnny Bear, W.A.K., Ernest Thomson-Seton.
The King of the Golden River, H.S.C., John Ruskin.
*The Legend of the Arbutus, I.M., Ellen Emerson.
The Little Hero of Harlem, H.S.C., Sara Cone Bryant.
The Magic Fiddle, O.F.B., Clifton Johnson.
The Nürnberg Stove, S.H., Madame de la Ramée.
*Orpheus and Eurydice, T.A.G., O.T.R., George A. Cox.
*Pandora, T.A.G., H.T., George A. Cox.
The Pied Piper of Hamelin, H.S.C., Robert Browning.
The Prodigal Son, The Bible.
Rhoecus, James Russell Lowell.
Rikki-Tikki-Tavi, J.B.-I., Rudyard Kipling.
Sinbad the Sailor, S.A.N., Horace E. Scudder.

The Snow-Queen, H.A.S., W.S., Hans Christian Andersen.
The Story of David, The Bible.
The Story of Samuel, The Bible.
*The Talkative Tortoise, I.F.T., S.T.C., Joseph Jacobs.
Toomai of the Elephants, J.B.-I., Rudyard Kipling.
Uncle Remus' Stories, Joel Chandler Harris.
*William Tell, L.R.-II, B.L., Horace E. Scudder.
*The Wolf and the Crane, F.E., Joseph Jacobs.

Poetry

Answer to a Child's Question, L.S.-I., P.R., Samuel T. Coleridge.
Ariel's Song (from *The Tempest*), P.G.-II., G.P.-II., William Shakespeare.
A Boy's Song, L.S.-I., G.P.-IV., James Hogg.
A Child's Evening Prayer, G.P.-III., Sabine Baring-Gould.
The Child's World, L.S.-I., P.R., William B. Rands.
Fairies of the Caldon Low, G.P.-III., P.R., Mary Howitt.
Fern Song, L.R.-III., P.R., John B. Tabb.
The Flight of the Birds, A.A., Edmund C. Stedman.
Foreign Lands, C.G., P.G.-I., R. L. Stevenson.
Hiawatha (selections), Henry W. Longfellow.
Japanese Lullaby, P.R., P.G.-I., Eugene Field.
The Kitten and the Falling Leaves, P.R., L.S.-I., William Wordsworth.
Little Dandelion, L.S.-I., Helen B. Bostwick.
Marjorie's Almanac, P.R., N.V., Thomas Bailey Aldrich.
My Bed Is a Boat, C.G., R. L. Stevenson.
Norse Lullaby, P.G.-I., Eugene Field.
Now the Day Is Over, P.C.L., Sabine Baring-Gould.
The Oak Tree, P.G., Mary Howitt.

Oh, Where Do Fairies Hide Their Heads? L.R.-III., Thomas H. Bailey.
One, Two, Three, P.G.-I., H. C. Bunner.
The Owl and the Pussy Cat, L.S.-I., P.G.-III., Edward Lear.
The Twenty-fourth Psalm, The Bible.
The Sandman, P.R., G.P.-I., Margaret Vandegrift.
September, P.R., N.V., Helen Hunt Jackson.
The Snowdrop, L.S.-I., P.G.-I., Alfred Tennyson.
The Spider and the Fly, P.G.-I., C.L., Mary Howitt.
Spring, L.C., Thomas Nash.
Sweet and Low, P.R., G.P.-III., Alfred Tennyson.
The Throstle, G.P.-III., N.V., Alfred Tennyson.
To a Butterfly, P.G.-III., L.S.-I., William Wordsworth.
The Tree, L.S.-I., P.R., Björnstjerne Björnson.
A Visit from St. Nicholas, L.S.-I., P.G.-I., Clement Moore.
The Voice of the Grass, P.R., N.V., Sara Roberts Boyle.
Where Go the Boats? G.P.-III., P.G.-I., R. L. Stevenson.
Wishing, L.S.-I., P.R., William Allingham.
Young Night Thoughts, C.G., R. L. Stevenson.

Reading-Books

1. Life in Many Lands: *Child Life Third Reader*, *Glimpses of Pioneer Life* (Livingstone); *Wide-Awake Third Reader*.

2. Out-of-Doors: *Stories of Country Life* (Bradish); *Stories of Humble Friends* (Pyle); *Stories of Woods and Fields* (Brown).

3. Literature: *Children's Classics in Dramatic Form*, Second Book (Stevenson); *Child Classics Third Reader; A Child's Garden of Verses* (Stevenson); *Fables and Folk Stories* (Scudder); *Fairy Stories and Fables* (Baldwin);

German Household Tales (Scudder); *Graded Classics*, III; *Graded Literature Readers*, III; *Hans Andersen's Stories* (Scudder); *Poetry Reader*, III; *Progressive Road to Reading*, Third Book; *Silver Burdett Reader*, III; *Third-Year Language Reader*.

4. Miscellaneous: *Achilles and Hector* (Gale); *Blodgett Third Reader; Fifty Famous Stories* (Baldwin); *Old Stories of the East* (Baldwin); *Myths of the Red Children* (Wilson); *Robinson Crusoe* (McMurry).

THE FOURTH GRADE

COMPOSITION

As in the third grade, but involving somewhat larger units, more definite knowledge of principles, and more self-reliance in creative effort. The activities include:

1. *Recitation.*—As before, growth in the power of expression should keep pace with growth in knowledge and experience. It should be borne in mind, also, that the habit of care in the use of language must be constantly stimulated or it will readily give way before adverse influences.

2. *Oral story.*—The emphasis should be upon original work. A beginning should be made in the definite study of story structure. Certain stories may be outlined by the class; the knowledge thus gained will aid the children in ordering the parts of their narratives. These should grow out of various interests. Specific problems in story composition should be arranged by the teacher, such as the completion of a story, the filling-out of an outline for a story, the telling of a story suggested by the picture of an action or a situation or by a connotative passage in literature, the making of an imaginary biography, etc.

3. *Writing.*—Dramatizations should from time to time, be written out; likewise, some of the shorter narratives. The descriptive element in narration will require special attention but should be handled very simply. Many observations and experiences, both in school and out, will deserve formulation. The organization of the theme into sentences and paragraphs should be carefully directed. Feeling for order and connection may be cultivated by means of oral presentation. The class should learn how to make an outline of their material, but they should use the device sparingly. Continue practice in writing and sending letters of friendship. Let the pupils criticize their own written work before submitting it.

4. *Technical work.*—See the third-grade outline. In addition, pupils will need to know how to write quotations, conversation, contractions, words in a series, and terms of address. The correct form should be learned from observation and enforced by practice. Incidental instruction in grammar should be given as needed.

WORD-STUDY

Occasional instruction in phonics and persistent effort to secure good pronunciation by training the ear constitute one phase; oral and written spelling

as determined by the actual needs, the other. The teacher should aim at the formation of a good habit of spelling as well as at the securing of immediate results. Make the attack versatile. (See the section on Spelling in the "Outline of Theory.")

READING

The material should be mainly literary. The practice in oral expression should be sufficient to enable all to read aloud pleasantly and intelligently. One of the principal aims should be to teach children how to study a book so as to grasp its essential meaning.

LITERATURE

As before, but with more reading by the children and more mature handling of the various interests (see Chubb, *Teaching of English*, chap. vi). One or more of the following longer works should be taught, as in third grade: (1) *Lisbeth Longfrock*, from the Norwegian of Hans Aanrud, by Laura E. Poulsson. This story contains much of the poetry of the simple life. (2) The Story of Ulysses: Palmer's or Bryant's *Odyssey* as the source; Cook's (Mrs. Gale's) *Ulysses*, Church's *Stories from Homer*, Perry's *The Boy's Odyssey*, Burt's *Odysseus* as suggestive in treatment. (3) The Story of Beowulf: Earl's *Deeds of Beowulf*, Hall's

Beowulf in Modern Verse, or Tinker's *Beowulf* as the source; John Gibb's Beowulf (in the *Children's Hour*, Vol. IV), Holbrook's *Northland Heroes*, and Price's *Heroes of Myth* as suggestive in adaptation. (4) *Alice in Wonderland*, by Charles L. Dodgson; *Little Mr. Thimblefinger Stories*, by Joel Chandler Harris, for fun and fancy. (5) *Children of History*, early times and later times, by Mary S. Hancock.

Stories

For the system of indexing see the First Grade. The stories are intended mainly for oral treatment, though many of them will be found in the reading-books named below.

Ali Baba and the Forty Robbers, S.A.N., Horace E. Scudder.
The Bear and the Troll, L.R.-III. (Norse tale).
*The Camel and His Master, F.S.F., James Baldwin.
Boum-Boum, B.R.-IV., Jules Claretie.
*A Child's Dream of a Star, Charles Dickens.
Christmas at the Cratchits, Charles Dickens.
The Christmas Cuckoo (from *The Wonderful Chair*), G.C.-IV., Francis Brown.
Cosette (from *Les misérables*), C.L.R.-IV., Victor Hugo.
Daddy Jake, the Runaway, B.R.-IV., Joel Chandler Harris.
The Dog of Villemarie, B.R.-IV., M. A. L. Lane.
*The Fairy, the Lark, and the Grasshopper, S.B.R.-IV., Jean Ingelow.
*The Flying Dutchman, B.L., Horace E. Scudder.
*The Goose That Laid Golden Eggs, F.E., Joseph Jacobs.
*The Hare and the Tortoise, F.E., Joseph Jacobs.

How I Helped Build a Nest (from *A-Birding on a Broncho*), L.R.-IV., Florence A. Merriam.

*The Jackal and the Partridge (from *Tales of the Punjab*), L.R.-IV., Flora Annie Steele.

*The Jealous Courtiers, S.T.C., Sara Cone Bryant.

*The Judgment of Midas, H.S.C., Sara Cone Bryant.

Kaa's Hunting (from *Jungle Book I*), Rudyard Kipling.

The Labors of Hercules, F.G.M., T.A.G., Lillian Hyde.

*The Legend of St. Christopher, B.L., L.R.-IV., Horace E. Scudder.

The Little Lame Prince, Dinah Maria Mulock.

The Little Post Boy (from *Boys of Other Countries*), G.C.-IV., Bayard Taylor.

The Lotus Eaters, T.A.G., George W. Cox.

The Man Who Never Was Scolded, B.R.-IV., Hans Christian Andersen.

Mowgli's Brothers (from *Jungle Book I*), Rudyard Kipling.

Mr. Seguin's Goat, L.R.-IV., Alphonse Daudet.

On the Road to Turin (from *The Cardinal's Snuff-Box*), B.R.-IV., Henry Harland.

Perseus, G.H., Charles Kingsley.

*Peter Klaus and the Goat Herd, T.M.F.S., James Baldwin.

The Pine-Tree Shillings (from *Grandfather's Chair*), Nathaniel Hawthorne.

*Prometheus, F.G.M., T.A.G., Lillian Hyde.

Skipper, L.R.-IV., Sewell Ford.

The Spelling Match (from *Emmy Lou*), L.R.-IV., George Madden Martin.

*St. George and the Dragon, B.L., Horace E. Scudder.

St. Gerasimus and the Lion, B.S.F.B., Abbie Farwell Brown.

The Story of Abraham, D.B.S., The Bible.

The Story of Prince Ahmed, S.A.N., G.L.R.-IV., Horace E. Scudder.

The Story of Ruth, D.B.S., The Bible.

The Sword Excalibur, Sir Thomas Malory.

*Tarpeia, H.S.C., Sara Cone Bryant.

When the Sun Rises, S.B.R.-IV., Albrekt Segerstedt.

Why Mr. Billy Goat's Tail Is Short (from *Little Mr. Thimblefinger*), Joel Chandler Harris.

The Wood Pigeons and Mary, B.R.-IV., Mrs. Molesworth.

POETRY

Abou ben Adhem, L.S.-I., G.N., Leigh Hunt.

Alec Yeaton's Son, L.S.-I., Thomas Bailey Aldrich.

The Captain's Daughter, L.S.-I., C.L., James T. Fields.

A Child's Thought of God, P.R., P.G.-I., Elizabeth Barrett Browning.

The Children's Hour, G.P.-IV., Henry W. Longfellow.

Evening at the Farm, P.G.-I., G.P.-IV., John T. Trowbridge.

Fairy Song (from *The Culprit Fay*), G.P.-IV., Joseph Rodman Drake.

Father Is Coming, L.R.-IV., Mary Howitt.

The First Psalm, The Bible.

The First Snow-Fall (four stanzas), L.R.-IV., James Russell Lowell.

The Fountain, L.S.-I., P.R., James Russell Lowell.

Four-Leaf Clover, L.R.-V., L.C., Ella Higginson.

The Frost Spirit, G.P.-III., John G. Whittier.

Gasper Becerra, Henry W. Longfellow.

The Gladness of Nature, G.P.-IV., William Cullen Bryant.

The Jabberwocky (from *Through the Looking Glass*), B.N.V., Charles L. Dodgson.

Jack Frost, P.G.-I., C.L., Hannah F. Gould.

Jack in the Pulpit, N.V., G.P.-IV., Clara Smith.
Little Bell, G.P.-I., L.S.-I., Thomas Westwood.
Little Brown Hands, C.L., M. H. Krout.
Lucy Gray, L.R.-IV., C.L., William Wordsworth.
Lullaby, L.R.-IV., L.C., Thomas Dekker.
The Mountain and the Squirrel, L.S.-I., P.G.-I., Ralph Waldo Emerson.
October's Bright Blue Weather, N.V., G.N., Helen Hunt Jackson.
Over Hill, over Dale (from *A Midsummer-Night's Dream*), G.P.-III., L.C., William Shakespeare.
The Owl, P.R., G.P.-I., Alfred Tennyson.
The Pet Lamb, G.P.-IV., William Wordsworth.
The Rivulet, P.R., Lucy Larcom.
Robert of Lincoln, L.S.-I., G.P., William Cullen Bryant.
The Sandpiper, C.L., P.G.-I., Celia Thaxter.
The Song of the Brook, L.S.-I., P.G.-I., Alfred Tennyson.
The Three Bells, L.S.-I., John G. Whittier.
The Twenty-third Psalm, The Bible.
The Village Blacksmith, L.S.-I., P.G.-I., Henry W. Longfellow.
The Walrus and the Carpenter, B.N.V., Charles L. Dodgson.
While Shepherds Watched Their Flocks by Night, G.P.-IV., P.R., Nahum Tate.
Winter (from the *Song of the Wrens*), P.G.-I., Alfred Tennyson.
The Wreck of the Hesperus, L.S.-I., Henry W. Longfellow.
Written in March, P.G.-I., G.P.-V., William Wordsworth.

Reading-Books

1. Literature: *Arabian Nights* (Hale); *A Book of Legends* (Scudder); *Child-Life Fourth Reader* (Blaisdell); *Chinese*

Fables and Folk Stories (Chow-Leung); *Fourth-Year Language Reader* (Baker); *Graded Classics*, IV (Norvell); *Graded Literature Fourth Reader* (Judson); *Heroes of Myth* (Price); *Japanese Fairy Tales* (Williston); *Northland Heroes* (Holbrook); *Old Greek Stories* (Baldwin); *Old Indian Legends* (Zitkala-Sä); *Poetry Reader*, IV (Blake); *Silver Burdett Reader*, IV (Powers); *The Story of Ulysses* (Cook); *Children's Classics in Dramatic Form*, Third Book (Stevenson); *Animal Fables* (Swafford).

2. Miscellaneous: *America's Story for America's Children* (Pratt); *A Boy on a Farm* (Abbott); *Little Stories of France* (Dutton); *Stories of American Life and Adventure* (Eggleston); *Stories of Pioneer Life* (Bass); *Stories from American History* (Turpin); *Thirty More Famous Stories Retold* (Baldwin); *Wilderness Babies* (Schwartz).

THE FIFTH GRADE

COMPOSITION

Consider carefully what has been attempted in the first four years. Keep the balance between practice in speaking and practice in writing. The tendency to dependence upon books, likely to become marked in the fifth grade, should be met with much invention based upon experience. Examples of good expression should be used to teach method, not to provide material already formulated. The definite instruction in facts and principles which should be given is indicated below. (See section IV under Composition in the "Outline of Theory.")

1. *Oral composition.*—In all recitations, English or other, pupils should be taught to say clearly and coherently exactly what they mean. Repeating of stories should usually be only a means to more perfectly ordered original work. Much of the material to be written should first be presented or discussed orally. Carry on the work suggested under Oral Story in the Fourth Grade. Discussion of current events and talks about books will be profitable.

2. *Written composition.*—There should be many,

almost daily, short exercises and a few longer papers as occasion demands. The various subjects of study, together with literary composition, will involve all the "forms of discourse," but, while definite instruction should be given, no attempt at a course in narration, exposition, etc., should be made. All the pupils should be able to plan their papers, to criticize their own first drafts, and to make definite suggestions upon the work of others. In letter-writing, as well as in other exercises, it will be found profitable to permit the class to relate, describe, or explain from the point of view of another; for example, a character in a story or a person on his travels. The letter of business should be taught—as far as possible through actual transactions. Pupils should always examine carefully the corrections made by the teacher, and, unless the work is fairly good, should rewrite.

3. *Technical work.*—Correct usage in the forms already employed should be insisted upon and additional usages explained as need arises. Teach the use of the hyphen in compound words and in word-breaking, and of the comma to separate the parts of a compound sentence and to set off phrases and responsives.

Both reading and composition will require occasional instruction in grammar. Pupils should

learn to distinguish subject and predicate, adjective and adverbial modifers, pronoun and antecedent, correct verb forms, inflections of pronouns, plurals of nouns, and correct uses of common connectives. Attention to these facts should be entirely a part of, and contributory to, the work in reading and composition.

WORD-STUDY

The special work of the grade is to learn to use the dictionary. The class should learn not only what can be found in the book, but also when it should be appealed to. (See section VI under Word-Study in the "Outline of Theory.") Spelling-lessons should be made up from the words the class are using, but there should be an attempt to group also, in order to teach principles of spelling. In this connection a good spelling-book is a useful auxiliary.

LITERATURE

The study of literature will provide all the practice in oral reading that is necessary. Pupils should be taught how to get the thought in all the texts and supplementary books used. Oral literature and learning by heart should continue. Assignments should be definite and suggestive. Provide useful collateral material. (See the out-

line for the Fourth Grade; also Chubb, chap. ix, and the references on Literature in the "Outline of Theory.") The following are suggested as available for definite class reading and discussion: (1) *A Dog of Flanders*, by Louise de la Ramée. (2) *Some Merry Adventures of Robin Hood*, by Howard Pyle. The teacher should know the ballads and should develop carefully a healthy point of view. The versions by Lansing, Buckingham, and Tappan should be consulted (see MacClintock, chap. viii). (3) *The Golden Fleece*, by James Baldwin. Gayley's *Classic Myths* and Morris' *Life and Death of Jason* are useful; also the versions by Kingsley, Church, Zimmern, Cox, and Niebuhr. (4) *Favorite Greek Myths*, by Lillian S. Hyde, supplemented by Peabody's *Old Greek Folk Stories*, Carpenter's *Hellenic Tales*, and Zimmern's *Old Tales from Greece*. (5) *Wood Folk at School*, by William J. Long. (6) *Poetry Reader*, No. 5, by Katherine D. Blake and Georgia Alexander. (7) *Fanciful Tales*, by Frank Stockton, edited by Julia Langworthy. (8) *Boy Life*, selections from Howells, edited by Percival Chubb.

Prose

The material in the following list, mostly stories, is intended to supplement the regular reader and the longer selections named above. When possible, the reading should be largely by the

children. Some of the pieces will provide useful examples of composition. The abbreviations refer to titles listed in the Appendix.

The Archery Contest (from *Ivanhoe*), B.R.-IV., Walter Scott.

The Adventure of the Enchanted Bark (from *Don Quixote*), B.R.-IV., Miguel de Cervantes.

Billy Beg and His Bull, H.S.C., Seumas McManus.

The Capture of a Whale (from *The Cruise of the Cachalot*), L.R.-IV., Frank T. Bullen.

The Chimaera (from *The Wonder Book*), Nathaniel Hawthorne.

A Christmas Fantasy, B.R.-IV., Thomas Bailey Aldrich.

Eppie's Punishment (from *Silas Marner*), G.L.R.-IV., George Eliot.

A Farewell Appearance, G.L.R.-V., F. Anstey.

The Frigate and the Galleys (from *The Blue Pavilions*), G.L.R.-V., A. T. Quiller-Couch.

The Golden Touch (from *The Wonder Book*), Nathaniel Hawthorne.

The Gorgon's Head (from *The Wonder Book*), Nathaniel Hawthorne.

Japanese Folk Stories and Fairy Tales, Mary F. Nixon-Roulet.

Jean Bart's Pipe, B.R.-IV., Alexander Dumas.

The King of the Golden River, John Ruskin.

The Last Lesson, B.R.-IV., Alphonse Daudet.

Maggie Tulliver and the Gypsies (from *The Mill on the Floss*), George Eliot.

Moni, the Goat Boy, Frau Johanna Spyri.

The Nürnberg Stove, Louise de la Ramée.

The Page Story-Book (edited by Frank E. Spaulding), Thomas Nelson Page.

The Princess Alicia (from *A Holiday Romance*), B.R.-IV., Charles Dickens.

The Pygmies (from *Tanglewood Tales*), Nathaniel Hawthorne.

The Punchinellos, Katherine W. Davis.

Robinson Crusoe, Daniel Defoe.

The Secrets of the Woods, William J. Long.

The Snow-Image, Nathaniel Hawthorne.

The Story of the Caliph Stork, William Hauff.

The Story of Florinda, G.L.R.-IV., Abby Morton Diaz.

The Story of Frithiof, C.H., J.T.B., Julia Goddard.

The Story of Roland, H.C., J.T.B., Madame Ragozin.

Tales from Longfellow, Gertrude R. Schottenfels.

The Three Golden Apples (from *The Wonder Book*), Nathaniel Hawthorne.

Tilly's Christmas (from *Aunt Jo's Scrap Bag*), Louisa M. Alcott.

Tom and the Lobster (from *The Water Babies*), Charles Kingsley.

The White Seal (from *Jungle Book I*), Rudyard Kipling.

Poetry

An Apple Orchard in the Spring, G.N., B.R.-IV., William Martin.

The Barefoot Boy, P.G.-IV., L.C., John G. Whittier.

The Battle of Blenheim, P.C.L., P.G.-II., Robert Southey.

Bicycling Song, G.N., Henry C. Beeching.

The Blind Men and the Elephant, L.R.-V., P.C.L., John G. Saxe.

Blow, Blow, Thou Winter Wind (from *As You Like It*), William Shakespeare.

The Brook Song (from *Rhymes of Childhood*), G.P.-IV., B.R.-IV., James Whitcomb Riley.
The Corn-Song, John G. Whittier.
The Day Is Done, P.G.-II., G.P.-V., Henry W. Longfellow.
The Deacon's Masterpiece, Oliver Wendell Holmes.
Down to Sleep, G.P.-V., Helen Hunt Jackson.
A Farewell, P.C.L., L.S.-I., Charles Kingsley.
God Rest Ye, Merry Gentlemen, G.N., Dinah Maria Mulock.
Going a-Nutting, G.N., Edmund Clarence Stedman.
The Heritage, P.G.-II., L.R.-IV., James Russell Lowell.
The Hunter's Song, G.N., Bryan Waller Proctor.
Hunting Song, L.C., Samuel Taylor Coleridge.
The Inchcape Rock, P.C.L., L.S.-II., Robert Southey.
The Ivy Green, G.N., P.C.L., Charles Dickens.
John Gilpin, P.C.L., William Cowper.
The King of Denmark's Ride, G.N., L.C., Caroline E. Norton.
Knee-Deep in June, James Whitcomb Riley.
The Landing of the Pilgrims, G.N., G.P.-V., Felicia Hemans.
Lochinvar, P.E.C.K., G.N., L.C., Walter Scott.
Meg Merrilies, P.R., L.C., John Keats.
My Heart's in the Highlands, G.N., L.S.-I., Robert Burns.
Paul Revere's Ride, G.P.-V., Henry W. Longfellow.
The Planting of the Apple Tree, G.N., P.G.-II., William Cullen Bryant.
The Priest and the Mulberry Tree, G.N., P.C.L., Thomas Love Peacock.
Robin Hood, L.C., John Keats.
The Sea, P.G.-II., G.N., Bryan Waller Proctor.
Skating (from *The Prelude*), G.N., William Wordsworth.
A Sudden Shower (from *Rhymes of Childhood*), P.R., G.P.-IV., James Whitcomb Riley.

The Summer Shower, L.S.-II., C.L.R.-V., Thomas Buchanan Read.

Sweet Peas, G.P.-IV., G.N., John Keats.

Those Evening Bells, P.C.L., G.P.-V., Thomas Moore.

The Tiger, G.P.-VI., L.S.-I., William Blake.

To-day, L.S.-I., G.P.-V., Thomas Carlyle.

Under the Greenwood Tree (from *As You Like It*), G.N., L.S.-I., William Shakespeare.

The Violet, N.V., Bryan Waller Proctor.

Waken, Lords and Ladies Gay (from the *Lady of the Lake*), L.C., Walter Scott.

The Windy Night, G.N., Thomas Buchanan Read.

Woodman, Spare That Tree, P.S., G.P.-V., George P. Norris.

The Year's at the Spring (from *Pippa Passes*), G.P.-V., L.C., Robert Browning.

Yussouf, James Russell Lowell.

THE SIXTH GRADE

COMPOSITION

The suggestions for the fourth and fifth grades apply to the sixth. All the kinds of work there indicated should be continued. But there should be an appreciable advance in maturity of subject, range of ideas, and handling of technique.

1. *Oral composition.*—Topical recitation and report will afford varied opportunity for growth in speaking clearly, coherently, and to the subject. The pupil should be able to make and use an outline composed of the main heads of his talk. The subject-matter should include not only bodies of facts gained from observation and reading, but also explanation of games and processes, defense of opinions, word-pictures, incidents, stories, summaries, etc. The speaker should face the class. They, in turn, should be guided in making definite, systematic, and kindly suggestions on both the matter and the method of the discourse, and in discovering the secret of effectiveness.

2. *Written composition.*—Writing should freely and easily interchange with the speaking outlined above and should frequently follow it, especially in case the subject is not already familiar and well

in hand. A wide range of interests should be involved, and the conditions under which the writing proceeds should be wisely varied. Selection and arrangement of material should be learned, in part, from the study of good examples. Some of these should be outlined and summarized. Pupils should be able to tell in one sentence what a paragraph or a whole composition is about. Topical criticism should be practiced, both by the individual and by the class. Occasionally papers should be returned for correction or revision after several days have elapsed. The standard symbols should be used. Class choice, opportunity to publish, actual correspondence, dramatization for an entertainment, actual biography, and keeping a diary are among the means of providing strong motives.

3. *Technical work.*—The knowledge of punctuation, of the use of capitals, of grammatical forms, of abbreviations, and of the conventional arrangement of the parts of letters and manuscripts which the work of previous years has required should be gathered up, enforced, and extended so as to keep pace with the maturing efforts of the pupils. Exercises in examining the pages of books and magazines and in dictation should be arranged, when necessary to fix certain facts. Pupils should be able to

understand and apply criticisms made in terms of grammar, and they should learn how to transform, combine, condense, and otherwise vary their sentences so as to say more exactly or more pleasantly what they have to say.

WORD-STUDY

Make sure that all the pupils can use the dictionary profitably. They should be able to indicate pronunciation by means of diacritics and to distinguish synonyms. To the various word exercises already indicated should be added the grouping of words having the same prefix or other common element, in order to secure a useful key to meanings and also to make a beginning in the study of word-formation. A lively interest in words as living things will go far to improve both spelling and usage.

LITERATURE

Appreciative oral reading, reading by the teacher, and learning by heart should continue. Rapid handling to enable a grasp of the meaning and structure of the whole should generally precede close study. Directive questions upon the various literary interests should be carefully prepared and assigned, so as to insure definite, purposeful work.

Reading or recitation should close the studies, in order that the spirit of the piece as an imaginative unit may be duly impressed.

The sixth-grade class has read sufficiently in certain authors, notably Longfellow, to make it desirable to dwell somewhat upon his life and work as a whole. The pupils should be led also to associate pieces from various authors which are similar in subject or in form. The aim should be to organize the child's literary knowledge and make it readily serviceable.

The following are named as representative class studies: (1) *Heidi*, from the German of Frau Johanna Spyri, by Helen B. Dole; the story of a little Swiss girl. (2) *The Story of the Iliad*, by Alfred J. Church; Baldwin's *The Golden Age*, Jebb's *Homer*, Seymour's *Greek Life in the Homeric Age*, a historical atlas, and one or more standard translations should be on the desk. (3) *Norse Stories*, by Hamilton Wright Mabie. Kearey's *Heroes of Asgard*, Guerber's *Myths of Northern Lands*, and Anderson's *Norse Mythology* are some of the best references. (4) *Lobo, Rag, and Vixen*, by Ernest Thomson-Seton. (5) *Tales of a Wayside Inn*, by Henry W. Longfellow. (6) *Poetry Reader*, No. 6, by Katherine D. Blake and Georgia Alexander. (7) *A Christmas Carol* (shortened version),

by Charles Dickens. (8) *A Book of Heroic Ballads*, by Mary Tileston.

PROSE

For explanation of the purpose of the lists and the abbreviations see Fifth Grade.

Among the Meadow People, Clara Pierson.

An Army of Two (from *Horse Shoe Robinson*), G.C.-V., John P. Kennedy.

The Cid (selections), C.H.-IV., Robert Southey.

Cuoré (an Italian school boy's journal), Edmondo de Amicis.

Don Fulano (from *John Brent*), L.L.-IV., Theodore Winthrop.

Don Quixote (selected adventures), Miguel de Cervantes.

The Fall of the Leaf (from *Our Village*), G.L.R.-IV., M. R. Mitford.

Football at Rugby (from *Tom Brown's School Days*), Thomas Hughes.

The Four MacNicols, G.L.R.-V., William Black.

How They Besieged a Town (from *The Cloister and the Hearth*), S.R.G.-VI., Charles Reade.

John Ridd's Adventure (from *Lorna Doone*), C.L.-IV., Richard Blackmore.

A Little Brother to the Bear, William J. Long.

Mahala Joe (from *The Basket Woman*), C.H., Mary Austin.

Monarch, the Great Bear, Ernest Thomson-Seton.

Moses Goes to the Fair (from the *Vicar of Wakefield*), G.L.R.-VI., Oliver Goldsmith.

The Peterkins Are Obliged to Move, C.H., Lucretia P. Hale.

Raleigh's Cloak (from *Kenilworth*), Walter Scott.

Rolf's Escape (from *Feats of the Fjord*), L.L.-VI., Harriet Martineau.

The Shipwreck (from *David Copperfield*), L.R.-VI., Charles Dickens.

Spring in Kentucky (from *A Kentucky Cardinal*), Cyr-VI., James Lane Allen.

The Stagecoach (from *Tom Brown's School Days*), L.R.-VI., Thomas Hughes.

The Story of the Beaver, G.C.-V., William Davenport Hulbert.

The Sugar Camp (from *Being a Boy*), Cyr-VI., Charles Dudley Warner.

The Volsunga Saga, William Morris.

A Voyage to Lilliput, Jonathan Swift.

Ways of Wood Folk, William J. Long.

Poetry

The Boy and the Angel, L.S.-II., Robert Browning.

Breathes There the Man, G.N., G.P.-VI., Walter Scott.

The Bugle Song, G.P.-VI., P.G.-II., Alfred Tennyson.

The Builders, G.P.-VI., Henry W. Longfellow.

The Burial of Moses, L.R.-V., G.N., Cecil Frances Alexander.

Christmas (from *Marmion*, introduction to canto VI), Walter Scott.

Columbus, G.C.-V., G.N., Joaquin Miller.

Consider, L.S.-I., Christina Rossetti.

Corinna's Going a-Maying, G.N., Robert Herrick.

The Daffodils, L.S.-II., G.N., William Wordsworth.

A Day of Sunshine, Henry W. Longfellow.

The Flag Goes By, G.N., P.G.-II., Henry Holcombe Bennett.

For A' That, and A' That, L.S.-II., G.P.-VI., Robert Burns.

Green River, William Cullen Bryant.

Hark! Hark! The Lark (from *Cymbeline*), G.P.-IV., William Shakespeare.

Hohenlinden, L.S.-II., P.G.-II., Thomas Campbell.

Home They Brought Her Warrior Dead (from the *Princess*), L.S.-II., Alfred Tennyson.

Horatius (from *Lays of Ancient Rome*), Thomas Babington Macaulay.

The Housekeeper, L.C., G.P.-V., Charles Lamb.

How They Brought the Good News, P.C.L., L.S.-II., Robert Browning.

The Huskers (from *Songs of Labor*), John G. Whittier.

An Incident of the French Camp, P.C.L., L.C., Robert Browning.

King Robert of Sicily, Henry W. Longfellow.

Lord Ullin's Daughter, L.S.-II., Thomas Campbell.

The Leap of Roushan Beg, Henry W. Longfellow.

The Legend Beautiful, Henry W. Longfellow.

Minnows, G.N., John Keats.

Nathan Hale, C.L.R.-I., Francis M. Finch.

Night Quarters, G.N., Henry Howard Brownell.

Nuremberg, Henry W. Longfellow.

Old Ironsides, G.P.-VI., Oliver Wendell Holmes.

On the Grasshopper and the Cricket, G.N., L.S.-II., John Keats.

On the Grasshopper and the Cricket, G.N., L.S.-II., Leigh Hunt.

Pioneers, S.B.R.-V., Walt Whitman.

The Poet and the Children, John G. Whittier.

The Sailor's Wife, L.S.-II., William J. Mickle.

Sandalphon, Henry W. Longfellow.

Santa Filomena, Henry W. Longfellow.

Scythe Song, G.N., B.R.-IV., P.G.-II., Andrew Lang.

The Shepherd of King Admetus, James Russell Lowell.
The Skeleton in Armor, Henry W. Longfellow.
Song of Marion's Men, L.S.-II., G.P.-VI., William Cullen Bryant.
The Stars, L.S.-II., Bryan Waller Proctor.
Ye Mariners of England, L.S.-II., Thomas Campbell.

THE SEVENTH GRADE

COMPOSITION

The various activities suggested for the fourth, fifth, and sixth grades should be carried forward. The advance should appear, not only in scope of ideas, increased vocabulary, and more perfect technique, but also in a more analytic attitude. The fundamental laws of grammar and composition should be clearly and simply presented, so as to enable the pupils to apply them in a practical way, both in self-criticism and in class exercises. The pupils should also be able to use books of reference, to gather material, and, in general, to rely upon themselves.

1. *Oral composition.*—The oral exercises should be as carefully planned and directed as the written. Extend the use of the topical outline. Aim to cultivate an ear for sentence euphony. Errors should often be corrected by reference to the principle or standard of use involved. Oral reports of home-reading, occasional hours of recitation or story-telling, and organized discussions of current events may be very profitable. Every pupil in the class should be able to speak clearly and connectedly upon any topic concerning which he has information.

2. *Written composition.*—Definite instruction in the selection and organization of material and in methods of treatment to secure interest should be given. One effective means is the analysis of kindred examples. Such principles as unity, sequence, beginning, ending, development of the paragraph, and choice of title should be taught and applied. With the outline may be coupled the summary and with the oral report, the written review or character sketch. Stories should be criticized as to interest, climax, dialogue, and setting; descriptions, as to vividness and point of view; expositions, as to plan, paragraphing, clearness, and accuracy. The pupils should be familiar with the standard symbols used in correction and should, as far as possible, find their own errors. There should be practice in impromptu composition, occasionally with time limit, and in condensing several paragraphs into one.

3. *Technical work.*—The reasons for adhering to the standard usage in matters of form should be given. Something of the logic of punctuation should be discovered. There will be need of certain uses of the colon, the semicolon, and the dash. Notes of invitation and reply should be taught.

Various topics in grammar will require somewhat extended treatment, but grammar and com-

position should constitute a single course. The pupils should know with assurance when they have a sentence, they should be able to distinguish the larger elements and their functions, and they should be able to transform, combine, condense, or expand for euphony, clearness, or exactness. Special attention should be given to word-order and to connectives.

WORD-STUDY

The pupils should be taught to make sure of the spelling and pronunciation of new words. The word-lessons should be planned, in part, so as to exemplify certain facts and principles or to correct common errors. All forms of memory should be employed, but the writing of words in context should be regarded as the final test. The study of word-composition should continue as in the sixth grade.

LITERATURE

Attention should be directed to the artistic purpose and method as well as to the thought. The full meaning and pleasure of a book can be conveyed only to the reader who observes and appreciates the artistic elements and devices which have been employed. The way of approach should

be, as hitherto, through setting and the larger whole to relation of parts and beauty of details. Directive questions, varied expressional activities, illustrative materials, biography, and comparative citation should combine to render the experience notable and educative. It would be appropriate to dwell somewhat upon the lives and works of Irving and Whittier.

The following are suggested as representative class studies: (1) *Knickerbocker Stories from Irving*, edited by Edward Everett Hale, Jr. This is No. 23 of the Standard Literature Series. It contains "Rip Van Winkle," "The Legend of Sleepy Hollow," and other Dutch-American sketches. (2) *King Arthur Stories from Malory*, by Lillian O. Stevens and Edward Frank Allen. The version by Sidney Lanier and that by Dr. Edward Brooks are also suitable. The class should have access to Malory's *Morte Arthure*, Pyle's *Men of Iron*, Gautier's *Chivalry*, and a collection of pictures. Certain passages from Tennyson's *Idylls of the King* and the tournament chapter in *Ivanhoe* will be useful. (3) "Evangeline," by Henry W. Longfellow. (4) "Snow-Bound" and other poems, by John G. Whittier. (5) *Julius Caesar*, by William Shakespeare. Emphasis should be placed upon the character of Brutus. (6) *A-Hunting of the*

Deer and Other Essays, by Charles Dudley Warner, No. 37 of the Riverside Series. (7) *Sharp Eyes and Other Papers*, by John Burroughs, No. 36 of the Riverside Series. (8) *The Cricket on the Hearth*, by Charles Dickens.

Prose

For explanation of the purpose of the lists and the abbreviations see the Fifth Grade.

Afoot and Afloat (from *Pepacton* and *Wake-Robin*), R.S., John Burroughs.

Autobiography (boyhood and youth), Benjamin Franklin.

The Blizzard (from *Boy Life on the Prairie*), Hamlin Garland.

The Coyote, L.L.-VI., Samuel L. Clemens.

The Death of Major André (from *Hugh Wynne*), Dr. S. Weir Mitchell.

An Escape from the Press Gang (from the *Trumpet Major*), G.L.R.-VII., Thomas Hardy.

Finding a Home (from *Timothy's Quest*), R.S., Kate Douglas Wiggin.

The First Christmas Tree, Henry Van Dyke.

The Gray Champion (from *Twice Told Tales*), Nathaniel Hawthorne.

The Great Carbuncle (from *Tales of the White Hills*), Nathaniel Hawthorne.

The Great Stone Face, Nathaniel Hawthorne.

The Life of Washington, Horace E. Scudder.

The Lord of the Air (from *Kindred of the Wild*), Charles G. D. Roberts.

Mr. Pickwick Drives, from (*Pickwick Papers*), Charles Dickens.

Mr. Winkle Skates (from *Pickwick Papers*), Charles Dickens.
Moti Guj—Mutineer (from *Plain Tales from the Hills*), Rudyard Kipling.
My First Voyage (from *Two Years before the Mast*), Richard Henry Dana, Jr.
Rab and His Friends, Dr. John Brown.
Rob Roy's Country (from *Rob Roy*), Walter Scott.
The Story of the Odyssey, Alfred J. Church.
Tales of a Grandfather, Walter Scott.
The Talisman, Walter Scott.
The Trail of the Sandhill Stag, Ernest Thomson-Seton.
Vanity Fair (from *Pilgrim's Progress*), John Bunyan.
A Village Wedding in Sweden (from *Outre Mer*), Henry W. Longfellow.
Wee Willie Winkie (from *The Phantom Rickshaw*), Rudyard Kipling.
The Whistle, Benjamin Franklin.
Whittier Memoir, R.S., Bliss Perry.
Winter Winds (from *Boy Life on the Prairie*), Hamlin Garland.

Poetry

Abraham Davenport, John G. Whittier.
Alice Brand, L.S.-II., P.G.-II., Walter Scott.
Allan A'Dale, H.O.-IV., B.P.B. (old ballad).
The Angel of Patience, John G. Whittier.
April, P.S., John G. Whittier.
Ballad of the Boat, L.S.-III., P.G.-II., Richard Garnett.
The Bells, G.N., G.P.-II., P.C.L., Edgar Allen Poe.
The Bells of Shandon, Cyr-VII., H.O.-V., Francis S. Mahoney.

Charge of the Light Brigade, L.S.-II., G.N., G.P.-VII., Alfred Tennyson.
Christmas Everywhere, P.S.L., Phillips Brooks.
Christmas Tide, P.S.L., Richard Burton.
The Comedy of Errors, William Shakespeare.
Crossing the Plains, G.N., Joaquin Miller.
Crown Our Washington, S.S.L.-VII., Hezekiah Butterworth.
The Culprit Fay, Joseph Rodman Drake.
The Eternal Goodness, John G. Whittier.
The Evening Wind, L.S.-II., William Cullen Bryant.
Hervé Riel, L.S.-III., H.O.-V., Robert Browning.
Hesperus' Song, G.N., H.O.-V., Ben Jonson.
Home-Thoughts from Abroad, G.N., L.S.-III., G.P.-VII., Robert Browning.
The Humble-Bee, G.N., L.C., Ralph Waldo Emerson.
The Hurricane, L.S.-II., P.G.-II., William Cullen Bryant.
Laus Deo, John G. Whittier.
Miles Standish, Henry W. Longfellow.
The Noble Nature, L.S.-II., G.P.-VII., Ben Jonson.
O God, Our Help in Ages Past, L.S.-III., G.P.-VII., Isaac Watts.
The Old Clock on the Stairs, P.G.-II., P.C.L., Henry W. Longfellow.
On the Death of Drake, C.L.R.-I., Fitz-Greene Halleck.
The Revenge, L.S.-II., H.O.-V., Alfred Tennyson.
Romance of the Swan's Nest, G.N., L.S.-III., P.G.-II., Elizabeth Barrett Browning.
The Sabbath, S.S.L.-VI., James Grahame.
Sir Galahad, L.S.-III., P.G.-II., Alfred Tennyson.
Sir Patrick Spens, G.N., H.O.-IV. (old ballad).
The Snow-Storm, G.N., L.S.-III., P.G.-VI., Ralph Waldo Emerson.

Soldier, Rest! G.N., G.P.-VII., Walter Scott.

The Solitary Reaper, G.N., L.S.-II., G.P.-VII., William Wordsworth.

Sound the Loud Timbrel, L.S.-II., Thomas More.

Stand by the Flag, L.C., G.N., John Nicholas Wilder.

Tacking Ship Off Shore, G.N., Walter Mitchell.

True Knighthood (from *Guinevere*), L.S.-III., Alfred Tennyson.

A Vagabond Song, G.P.-VII., Bliss Carman.

THE EIGHTH GRADE

COMPOSITION

The point of view should be the same as in the preceding grades. The emphasis should be placed, as in the seventh grade, upon intelligent self-direction in accordance with a few fundamental principles of expression. Care should be exercised to secure fresh and more advanced materials and to vary the conditions, in order that interest may be kept up and that genuine power and versatility in speaking and writing may be developed. Not fewer than two or three lessons each week should be given. Each teacher should assure herself as to what ability the members of a particular class actually possess and should plan the year's work with a view to rounding out and completing the training which the course as a whole contemplates. In doing so, the practical demands of life in a society should be regarded as paramount to every other consideration. Occasional oral debates and frequent short written exercises are recommended. Certain class books, intended primarily for the high school, would provide useful material for both teacher and pupils. Such are: Lewis' *First Manual of Composition*, Baker and Abbott's

English Composition, Thomas' *Composition and Rhetoric*, Crandall's *First-Year English Book*, and Gardiner, Kittredge, and Arnold's *Elements of English Composition*.

GRAMMAR

A systematic course in the English sentence, its parts and elements, the functions and properties of words, should occupy from two to four recitations throughout the year. The aim should be to secure first-hand observation, discrimination, accurate statement, and resulting improvement in study and expression. Inductive handling of current prose and of the compositions of the pupils will be far more profitable than conning a book. The pupils had better compile books of their own, using occasionally a good modern grammar as a reference. The work should be constructive throughout, and the connection between the exercises in grammar and the practice of correctness in speech and writing should be definitely and effectively made. The studies should be topical and progressively connected, beginning with the sentence as a whole. The important facts should be grouped repeatedly from new points of view, in order that they may be seen, not merely as items, but as parts of an organized body of knowledge.

Above all, glibness of analysis according to some formula must not be mistaken for thinking or actual perception of relations. (See the section on English Grammar in the "Outline of Theory.") At the end of the year, the pupils should be able to explain in standard terminology the function of each part or element of any sentence (not idiom) which they can compose, and should have firmly established the habit of applying the standards of usage in self-criticism.

WORD-STUDY

The character and emphasis of the work should be determined as in the case of composition. In organizing the various kinds of lessons that will be required, such word books as the following will be of assistance: Frazier's *National Speller*, Scheppe's *Advanced Word Studies*, Daly's *Advanced Rational Speller*, Webster's *New Standard Speller*, the Bailey-Manley *Spelling-Book*.

LITERATURE

The kind of work indicated for the seventh grade should be continued. The typical interests in a variety of selections of suitable maturity should be simply, but clearly and definitely, presented. Generalizations concerning literary method should

be very few, but the pupils should be able to read a masterpiece with some genuine appreciation of its literary "values." One excellent gauge of taste and ability is voluntary reading. With this the teacher should keep in sympathetic touch, and from it she should determine, in part, what the class need and what kind of good reading they can most easily like. Some attention should be devoted to the lives and works of Walter Scott, Charles Dickens, James Russell Lowell, John Burroughs, and Robert Louis Stevenson.

The following are suggested as representative class studies. At least one from each group should be selected, usually the first. (1) *Treasure Island*, by Robert Louis Stevenson; *Ivanhoe*, by Walter Scott; *David Copperfield* (childhood and youth), by Charles Dickens. (2) *The Merchant of Venice*, *The Tempest*, by William Shakespeare; Rolfe's *Shakespeare the Boy* and Bennett's *Master Skylark* will be useful. (3) *The Lady of the Lake*, *The Lay of the Last Minstrel*, by Walter Scott; *Sohrab and Rustum*, by Matthew Arnold; *Story of Chaucer's Canterbury Pilgrims*, by Katherine Lee Bates. (4) *A Moosehead Journal and Other Papers* (No. 169 of the Riverside Series), by James Russell Lowell; *A Bunch of Herbs and Other Papers* (No. 92 of the Riverside Series), by John Burroughs.

(5) *Stories and Poems of Poe*, edited by Edward Everett Hale, Jr., in the Standard Literature Series, or a suitable collection from some other American writer; *The Cotter's Saturday Night and Other Poems*, by Robert Burns (No. 77 of the Riverside Series); *The Prisoner of Chillon and Other Poems*, by Lord Byron (No. 128 of the Riverside Series). (6) *An Introduction to the Study of Literature*, by Edwin Lewis; *Choice Literature for Grammar Grades*, Book II, by Sherman Williams; *Heart of Oak Books*, Vol. V, by Charles Eliot Norton; *Ballads and Ballad Poetry*, by Edward Everett Hale, Jr.; *The Odyssey in English Prose* (Riverside Series), by George H. Palmer—for classes that have not read Church's version in the seventh grade.

Prose

For the purpose of this supplemental list and an explanation of the abbreviations, see the Fifth and earlier grades.

Baa, Baa, Black Sheep (from *The Phantom Rickshaw*), Rudyard Kipling.

Bob: The Story of Our Mocking Bird (from the *Lanier Book*), Sidney Lanier.

Camping Out (from the *Van Dyke Book*), Henry Van Dyke.

The Christmas Angel (from the *Spirit of Christmas*), Henry Van Dyke.

Eli (from *Five Hundred Dollars*), Heman White Chaplin.

Farmer Finch (from the *White Heron*), C.H., Sarah Orne Jewett.
The Flag-Raising, R.S., Kate Douglas Wiggin.
The Forest, Stewart Edward White.
The Gettysburg Address, Abraham Lincoln.
Jean-ah-Poquelin (from *Old Creole Days*), George W. Cable.
Jean Valjean and the Bishop (from *Les misérables*), Victor Hugo.
The Last of the Mohicans, James Fenimore Cooper.
Lincoln and the Sleeping Sentinel, L. S. Chittenden.
Lorna Doone, Richard Blackmore.
The Man without a Country, Edward Everett Hale.
The Master of the Golden Pool (from the *Watchers of the Trails*), Charles G. D. Roberts.
Micah Clarke, Conan Doyle.
Our New Neighbors at Ponkapog (from *Marjorie Daw and Other Stories*), Thomas Bailey Aldrich.
The Perfect Tribute [to Lincoln], Mary Raymond Andrews.
The Shepherd's Trophy (from *Bob, Son of Battle*), Alfred Ollivant.
The Ship That Found Herself (from the *Day's Work*), Rudyard Kipling.
Stories of the Great West, Theodore Roosevelt.
The Story of the Other Wise Man, Henry Van Dyke.
A Watcher in the Woods, Dallas Lore Sharp.
Will o' the Mill, Robert Louis Stevenson.

Poetry

Abraham Lincoln, G.N., Richard Henry Stoddard.
The Blue and the Gray, P.C.L., S.S.L.-VII., Francis M. Finch.
Cavalier Tunes, L.C., L.S.-III., Robert Browning.
The Cavalry Charge, P.G.-II., Edmund Clarence Stedman.

The Chambered Nautilus, P.G.-II., P.C.L., Oliver Wendell Holmes.
The Concord Hymn, G.N., L.S.-II., Ralph Waldo Emerson.
The Courtin', H.O.-V., James Russell Lowell.
Each and All, G.N., L.S.-III., P.C.L., Ralph Waldo Emerson.
The Eagle, Alfred Tennyson.
Elegy Written in a Country Churchyard, L.S.-III., P.G.-II., Thomas Gray.
The Finding of the Lyre, James Russell Lowell.
Gareth and Lynette, Alfred Tennyson.
Heartleap Well, William Wordsworth.
The Lady of Shalott, G.N., L.S.-III., Alfred Tennyson.
The Last Leaf, G.N., P.G.-II., Oliver Wendell Holmes.
Lead, Kindly Light, P.C.L., John Henry Newman.
Lincoln (*Commemoration Ode*, sec. VI), James Russell Lowell.
A Midsummer-Night's Dream, William Shakespeare.
The Neckan, L.S.-III., P.G.-II., Matthew Arnold.
Night in the Desert, G.P.-VI., Robert Southey.
O Captain, My Captain, G.P.-VIII., H.O.-VI., Walt Whitman.
Old Glory, P.G.-II., G.N., James Whitcomb Riley.
On His Blindness, G.N., L.S.-III., John Milton.
On May Morning, G.N., L.C., P.S., John Milton.
On the Castle of Chillon, L.S.-III., Lord Byron.
The Patriot, L.S.-III., Robert Browning.
Pheidippides, G.P.-VII., Robert Browning.
The Rhodora, Ralph Waldo Emerson.
Ring Out, Wild Bells (from *In Memoriam*, Part CVI), G.P.-II., Alfred Tennyson.
Say Not, the Struggle Naught Availeth, L.S.-III., G.P.-VIII., Arthur Hugh Clough.
Self-Dependence, G.P.-VIII, H.O.-VI., Matthew Arnold.

The Shell, P.G.-II., H.O.-VI., Alfred Tennyson.
She Walks in Beauty, L.S.-III., H.O.-VI., Lord Byron.
The Singing Leaves, James Russell Lowell.
Song of the Chattahoochie, P.C.L., S.S.L.-VIII., Sidney Lanier.
Stanzas on Freedom, G.N., James Russell Lowell.
The Summer Wind, William Cullen Bryant.
Thanatopsis, P.G.-II., S.S.L.-VII., William Cullen Bryant.
To a Mountain Daisy, P.S., L.S.-III., Robert Burns.
To a Mouse, L.S.-II., Robert Burns.
To a Skylark, L.S.-II., P.G.-II., Percy Bysshe Shelley.
To a Water Fowl, L.S.-II., William Cullen Bryant.
Up-Hill, Golden Treasury-II., Christina Rossetti.
The Vision of Sir Launfal, James Russell Lowell.
The Voyage of Maeldune, Alfred Tennyson.
Wendell Phillips, L.S.-III., James Russell Lowell.
The White Ship, L.S.-III., Dante Gabriel Rossetti.

APPENDIX

APPENDIX

BOOKS FOR READING TO THE PUPILS

The value of reading to children is well known. Many of the selections named in the graded lists may well be presented in this way. A few additional books are named below which are worth while but which, for the most part, are not suited to any other treatment at the age at which children will best appreciate them. Several will require a good deal of editing. No formal discussion is contemplated. Only occasional use is intended, and, in some cases, only a few selections from a book should be used. The list is meant to be representative, not exhaustive. The volumes can be obtained from any reliable bookseller.

For the Younger Children

Aldrich, Thomas Bailey: *The Story of a Cat* (transl. from Bedolliere).

Baldwin, James: *The Wonder Book of Horses.*

Bannermann, Mrs. Helen: *Little Black Sambo.*

Bay, J. Christian: *Danish Fairy and Folk Tales.*

Bigham, Madge A.: *Fanciful Flower Tales.*

Carter, M. H.: *Stories of Brave Dogs.*

C. Collodi (transl. by Walter S. Cramp): *Pinocchio, the Story of a Marionette.*

Crothers, Samuel: *Miss Muffett's Christmas Party.*

Dole, Nathan Haskell: *The Russian Fairy Book.*

Hale, Lucretia P.: *The Peterkin Papers.*

Harris, Joel Chandler: *Uncle Remus' Stories.*

Kingsley, Charles: *The Water Babies.*

Kipling, Rudyard: *The Jungle Books; Just-So Stories.*

Laboulaye, Edouard: *Fairy Tales of All Nations; Last Fairy Tales.*

Litsey, Edwin C.: *The Race of the Swift* (a book of animals).

Ortoli, Frederic (transl. by Joel Chandler Harris): *Evening Tales.*

Paine, Albert Bigelow: *The Hollow Tree and Deep Woods Book* (fanciful in treatment).

Phelps-Ward, Elizabeth Stuart: *Loveliness* (a dog story).

Pyrnelle, Mrs. L. C.: *Diddie, Dumps, and Tot.*

Pyle, Howard: *Pepper and Salt; Twilight Land; The Wonder Clock.*

Pyle, Katherine: *When the Wind Blows.*

Richards, Laura E.: *The Pig Brother* (moral in intention).

Underhill, Zoe Dana: *The Dwarf's Tailor and Other Fairy Tales.*

Wiggin, Kate Douglas, and Smith, Nora A.: *The Fairy Ring; The Magic Casements.*

For the Older Children

Addison, Joseph: *The Vision of Mirza.*

Alcott, Louisa M.: *Little Men; Little Women.*

Aldrich, Thomas Bailey: *The Story of a Bad Boy.*

Amicis, Edmondo de: *Cuorê* (an Italian schoolboy's journal).

Ariosto's Stories, Retold by a Lady.

Barrie, James M.: *Little White Bird.*

Bull, Jacob B.: *Fritjof Nansen.*

Bunyan, John: *Pilgrim's Progress.*
Chubb, Percival (editor): *Travels at Home*, by Mark Twain.
Church, Alfred J.: *Stories of the Old World.*
Daudet, Alphonse: *La Belle Nivernaise.*
Diaz, Abby Morton: *The William Henry Letters.*
Edgar, Madalen: *Stories from Morris.*
Fouqué, Baron La Motte: *Sintram and His Companions.*
Ewing, Juliana H.: *Jackanapes; The Story of a Short Life.*
Field, Eugene: *A Little Book of Profitable Tales.*
Garland, Hamlin: *Boy Life on the Prairie.*
Graham, Kenneth: *Dream Days; The Golden Age.*
Greene, Nimmo F.: *With Spurs of Gold* (stories of chivalry).
Henry-Pueffin, M. E.: *The North Star* (a tale of Norway in the tenth century).
Howells, William Dean: *A Boy's Town.*
Hutton, Laurence: *A Boy I Knew and Four Dogs.*
Jenks, Albert E.: *Ba-Long-Long, the Igorrote Boy.*
Keller, Helen: *The Story of My Life.*
Kingsley, Charles: *Greek Heroes.*
Kipling, Rudyard: *Drums of the Fore and Aft; Muhammad Din.*
Monroe, Kirk: *Snow-Shoes and Sledges.*
Ollivant, Alfred: *Bob, Son of Battle.*
Raspé, Rudolf Eric: *Travels of Baron Munchausen.*
Riis, Jacob: *The Making of an American.*
Rives, Hallie E.: *Tales from Dickens.*
Roberts, Charles G. D.: *Kindred of the Wild.*
Roosevelt, Theodore: *Stories of the Great West.*
Schottenfels, Gertrude R.: *Parzival and Other Stories.*
Scott, Walter: *Guy Mannering; Quentin Durward.*
Stevenson, Robert Louis: *Letters* (selected).

Stockton, Frank: *The Floating Prince.*
Stories of the Ancient World, from *St. Nicholas.*
Sweetser, Kate Dickinson: *Ten Boys from Dickens.*
Turner, Francis, and Stoor, Howes: *Tales from Chaucer.*
Twain, Mark: *The Prince and the Pauper.*
Travels at Home (edited from Mr. Clemens' books by Percival Chubb).
Washington, Booker T.: *Up from Slavery.*
Western Frontier Stories from *St. Nicholas.*
Williams, Sherman: *Some Successful Americans.*

VERSE COLLECTIONS

The following list contains the titles of the verse collections referred to by the initials in the outlines for the various grades and several in addition. The alphabetic order will enable easy identification. The volumes most useful in the lower grades are marked with an asterisk (*), those most useful in the higher grades, with a dagger (†). All the volumes are compilations except those by Blake, Stevenson, Rands, Sherman, and Miss Rossetti. The school readers named are, of course, partly in prose. The list makes no pretense to be exhaustive; the attempt is merely to render a body of suitable material accessible. For the principles of choice see the section on Literature and the references there named.

An American Anthology—A.A. (a general collection of American poetry), Edmund Clarence Stedman.

A Ballad Book, William Allingham.

Best Nonsense Verses—B.N.V., Josephine Daskam (Mrs. Bacon).

The Blodgett Readers, Nos. I–V—B.R., Andrew D. Blodgett.

The Blue Poetry Book—B.P.B., Andrew Lang.

†*A Book of Famous Verse*, Agnes Repplier.

A Book of Verse, E. V. Lucas.

The Children's Garland, Coventry Patmore.

**Child Life in Poetry*—C.L., John G. Whittier.

Child Life Readers, Nos. I–V—C.L.R., Etta A. and Mary F. Blaisdell.

**A Child's Book of Poetry* (inexpensive), Edna Lee Turpin.

The Child's Calendar Beautiful, R. Catherine Beeson.

**A Child's Garden of Verses*—C.G., Robert Louis Stevenson.

The Children's Hour, Vols. I–X (a library, partly of prose), Eva March Tappan.

The Children's Treasury of Songs and Lyrics, Francis T. Palgrave.

The Children's Treasure Trove of Pearls, Mary E. Tileston.

Choice Literature, Primary I and II, Intermediate I and II, Grammar I and II—C.L., Sherman Williams.

Days and Deeds (verse), Burton E. and Elizabeth B. Stevenson.

†*Golden Numbers*—G.N. (superior), Kate Douglas Wiggin and Nora A. Smith.

Graded Classics, Nos. I–V—G.C., F. F. Norvell and M. W. Haliburton.

Graded Literature Readers, Nos. I–VIII—G.L., Harry Pratt Judson and Ida C. Bender.

Graded Memory Selections—G.M.S. (inexpensive, but a poor selection and not well graded), S. D. Waterman and others.

*†*Graded Poetry Readers*, Nos. I–VIII—G.P. (very good material at a low price), Katherine Blake and Georgia Alexander.

Heart of Oak Books, Nos. I–VI—H.O., Charles Eliot Norton.

Heroic Ballads (mostly British), D. H. Montgomery.

Junior School Poetry Book, W. Peterson.

*†*The Land of Song*, Nos. I–III—L.S. (excellent), Katherine Shute and Larkin Dunton.

The Language Readers, Nos. I–VI—L.R., Franklin T. Baker and George R. Carpenter.

**Lilliput Lyrics*—L.L., William Brighty Rands.

†*The Listening Child*—L.C. (good), Lucy Thacher.

Little Folk Lyrics—L.F.L., Frank Dempster Sherman.

Lyra Heroica (British), W. E. Henley.

Nature in Verse—N.V. (much is mediocre), Mary I. Lovejoy.

A Nursery Rhyme Book, Andrew Lang.

**Nursery Rhymes*—N.R. (the best collection at a low price), Charles Welsh.

Open Sesame, Nos. I–III (only fair), B. W. Bellamy and M. W. Goodwin.

Pinafore Palace, Kate Douglas Wiggin and Nora A. Smith.

*†*Poems by Grades*, Nos. I and II—P.G. (excellent), Ada Van Stone Harris and Charles B. Gilbert.

Poems Children Love—P.C.L. (contains many old favorites), Penrhyn W. Coussins.

Poems Every Child Should Know—P.E.C.K. (the author's comments are gratuitous and often fantastic), Mary E. Burt.

Poems for the Study of Language—P.S.L. (the Illinois selection of a year or two ago), Chestine Gowdy.

Poetry for Home and School (good, but out of print), A. C. Bracket and I. M. Eliot.

Poetry of the Seasons—P.S. (much is mediocre), Mary I. Lovejoy.

**The Posy Ring*—P.R. (superior), Kate Douglas Wiggin and Nora A. Smith.

A School Speaker and Reader, William DeWitt Hyde.

The Senior School Poetry Book, W. Peterson.

The Silver Burdett Readers, Nos. I–V—S.B.R., Ella M. Powers and Thomas M. Balliett.

Sing-Song—S.S., Christina Rossetti.

Songs of Innocence, William Blake.

†*Songs of Nature*, John Burroughs.

Songs of the Tree Top and Meadow, Lida McMurry and Mary Hall Husted.

Stepping-Stones to Literature, Nos. I–VIII, Sarah Louise Arnold and Charles B. Gilbert.

A Treasury of Verse for Children, Edgar.

PROSE COLLECTIONS

Arabian Nights Tales—A.N.T., Andrew Lang.
The Basket Woman (Indian stories), Mary Austin.
Baumbach's Tales—B.T., Rudolph Baumbach.
The Birchtree Fairy Book—B.F.B., Clifton Johnson.
The Blodgett Readers, Nos. I–V—B.R., Andrew D. Blodgett.
A Book of Christmas, Hamilton W. Mabie.
A Book of Legends—B.L., Horace E. Scudder.
The Book of Nature-Myths—B.N.M. (Pourquoi stories), Florence Holbrook.
The Book of Saints and Friendly Beasts—B.S.F.B., Abbie Farwell Brown.
Child-Life Readers, Nos. I–V—C.L.R., Etta A. and Mary F. Blaisdell.
**The Children's Book*, Horace E. Scudder.
**The Children's Hour*, Vols. I–X—C.H. (a library of children's literature), Eva March Tappan.
Choice Literature for Primary, Intermediate, and Grammar Grades, Nos. I–VI, Sherman Williams.
Classic Myths Retold, Mary Catherine Judd.
The Cyr Readers, Nos. I–VIII—Cyr, Ellen M. Cyr.
Dawes' Bible Stories—D.B.S., Sarah E. Dawes.
Days and Deeds (prose), Burton E. and Elizabeth B. Stevenson.
The Elmtree Fairy Book, Clifton Johnson.
**English Fairy Tales*—E.F.T., Joseph Jacobs.
The Epic of Kings, Helen Zimmern.
Ethics for Children, Ella Lyman Cabot.
**Fables and Folk Stories*—F.F.S., Horace E. Scudder.
**Fables of Aesop*—F.E., Joseph Jacobs.

Fairy books and books of romance, Andrew Lang.

**Fairy Stories and Fables*—F.S.F., James Baldwin.

Fairy Tales—F.T., Marion F. Lansing.

Fairy Tales from the Far North, P. C. Asbjörnsen.

Fanciful Tales—F.T., Frank Stockton.

**Favorite Greek Myths*—F.G.M., Lillian Hyde.

For the Children's Hour, Carolyn S. Bailey and Clara M. Lewis.

Gaelic Folk Tales, Mary Grant O'Sheridan.

Graded Classics, Nos. I–V—G.C., F. T. Norvell and M. W. Haliburton.

Graded Literature Readers, Nos. I–VIII—G.L.R., Harry Pratt Judson and Ida C. Bender.

Greek Heroes—G.H., Charles Kingsley.

**Grimms' Household Tales*—G.H.T. (a selection), Horace E. Scudder.

Grimms' Tales, Vols. I and II—G.T., Margaret Hunt.

Grimms' Tales, Lucy Crane.

**Hans Andersen's Stories*—H.A.S. (a selection), Horace E. Scudder.

Heart of Oak Books, Nos. I–VI—H.O., Charles Eliot Norton.

Hellenic Tales—H.T., Edmund J. Carpenter.

**How to Tell Stories to Children*—H.S.C., Sara Cone Bryant.

Indian [Hindoo] *Fairy Tales*, Joseph Jacobs.

Indian Fairy Tales—I.F.T., Mary H. Wade.

Indian Myths, Ellen Emerson.

In Story Land—I.S.L., Elizabeth Harrison.

Journeys through Bookland, Vols. I–X (a good selection, with notes for readers and for teachers and parents), Charles H. Sylvester.

**Jungle Books*, I and II—J.B., Rudyard Kipling.

Language Readers, Nos. I–VI—L.R., Franklin T. Baker and George R. Carpenter.

Last Fairy Tales, Edouard Laboulaye.

Lights to Literature, Nos. I–VIII—L.L., Abbie E. Lane and others.

More English Fairy Tales, Joseph Jacobs.

New World Fairy Book, Howard A. Kennedy.

**The Oaktree Fairy Book*—O.F.B., Clifton Johnson.

Old Tales from Rome—O.T.R., Helen Zimmern.

Our Holidays from *St. Nicholas.*

Popular Tales from the Norse—P.T.N., George Webb Dasent.

Rhymes and Stories, Marion F. Lansing.

†Riverside Series of Classics—R.S., Horace E. Scudder.

The Russian Grandmother's Stories, Louise Seymour Houghton.

School Reading by Grades, Nos. I–VIII—S.R.G., James Baldwin.

Silver Burdett Readers, Nos. I–V, Ella M. Powers and Thomas M. Balliett.

Six Nursery Classics—S.N.C., M. V. O'Shea.

†Standard Literature Series, Edward Everett Hale, Jr., and others.

Stories and Tales—S.T., Hans Christian Andersen.

Stories Children Love, Charles Welsh.

Stories from Old Greece—S.O.G., Alice Zimmern.

Stories from the Arabian Nights—S.A.N., Horace E. Scudder.

Stories of the Red Children, Dorothy Brooks.

Stories to Tell to Children—S.T.C., Sara Cone Bryant.

The Story Hour—S.H., Kate Douglas Wiggin.

Tales of Ancient Greece—T.A.G., George W. Cox.

Tales of Laughter; Tales of Wonder, Kate Douglas Wiggin and Nora A. Smith.

Tales of Mother Goose—T.M.G., Charles Welsh.

Thirty More Famous Stories—T.M.F.S., James Baldwin.

The Tortoise and the Geese (Fables of Bidpai), Maude Barrows Dutton.

Uncle Remus' Stories, Joel Chandler Harris.

Wild Animals I Have Known—W.A.H.K., Ernest Thomson-Seton.

Wonder Stories—W.S., Hans Christian Andersen.

†*The Young Folks' Library*, Vols. I–XXX (contains an extensive bibliography), Thomas Bailey Aldrich and a corps of editors.

INDEX

INDEX

Aanrud, Hans, *Lisbeth Longfrock*, 91.
A-Hunting of the Deer, by Charles Dudley Warner, 116.
Alice in Wonderland, by Charles L. Dodgson, 92.
Alphabet, taught in First Grade, 66.
American literature, special value of, 50.
Arnold, Matthew, *Sohrab and Rustum*, 124.
Arthur, King, stories of, 116.
Assignment, preparation for, 47; should be definite, 22, 89, 99, 107.

Ballads and Ballad Poetry, by Edward Everett Hale, Jr., 125.
Ballads, A Book of Heroic, by Mary E. Tileston, 109.
Beowulf, Story of, by John Gibb, 91.
Bible, read by Puritans, 43.
Biography, 106, 108.
Blackboard: use of, 22, 24; light on, 37; in various grades, 66, 75.
Boy Life, edited from Howells by Percival Chubb, 100.
Bunch of Herbs, A, by John Burroughs, 124.
Burns, Robert, *The Cotter's Saturday Night*, 125.
Burroughs, John, *A Bunch of Herbs*, 124; *Sharp Eyes*, 117.
Byron, Prisoner of Chillon of, by Edward Everett Hale, Jr., 125.

Carroll, Lewis. *See* Dodgson, Charles L.
Chaucer's Canterbury Pilgrims, Story of, by Katherine Lee Bates, 124.
Children of History, by Mary S. Hancock, 92.
Chillon, Prisoner of, by Lord Byron, 125.
Choice Literature for Grammar Grades, by Sherman Williams, 125.
Christmas Carol, A, by Charles Dickens, 108.
Chubb, Percival, 61, 91, 100.
Composition: what it is; aims of study of, 14–15; principles of success in teaching of, 15–16; means of training in, 17; systematic instruction in, 17–18; conversation, 18; report and discussion, 18–19; oral story, 19–21; learning by heart, 21–22; writing, 22–23; technical work, 23–24; references on, 24–26; recitation as composition, 81; grammar and composition, in the various grades, 24, 32, 90, 98, 107, 114.

Conversation, 18, 40, 63–64, 66, 73, 81.
Copying, 21, 24, 74, 82.
Correction, 23, 24, 82–98, 106, 113, 114.
Cotter's Saturday Night, The, by Robert Burns, 125.
Cricket on the Hearth, The, by Charles Dickens, 117.
Criticism, necessary, 15; should be systematic, 23, 90, 98, 105, 106, 114, 122.

David Copperfield (Childhood and Youth), by Charles Dickens, 124.
Dearborn, 3.
Deer, A-Hunting of the, by Charles Dudley Warner, 116.
Defectives, in reading, 37.
Definitions, 29.
Diacritics: not necessary in teaching phonics, 27; taught with dictionary, 107.
Diagrams, in grammar, 33.
Dickens, Charles: in Eighth Grade, 124; *A Christmas Carol*, 108; *The Cricket on the Hearth*, 117.
Dictation, 24, 28–29.
Dictionary: teaching use of, 29; in reading, 39, 99, 107.
Discussion, 18, 22, 113.
Dodgson, Charles L., *Alice in Wonderland*, 92.
Dog of Flanders, A, by Louise de la Ramée, 100.
Dramatization, 21, 39, 40, 64, 67, 74, 82, 90, 106.
Drills, 24, 27, 35, 39, 66, 82.
Eighth Grade, outline for, 121–28.
English: includes hearing, speaking, reading, and writing, 6; purpose of, is twofold, 7.
English grammar: value as a school study, 31; method of teaching, 30; danger of psychologizing, 30; what to emphasize in, 30–31; principles to be taught as needed, 32; best material for study of, 32; pupils' illustrations in, 32; textbook in, 32; order of topics in, 32–33; diagrams in, 33; references on, 33–34; relation to composition, 24, 32, 90, 98, 107, 114; correcting mistakes in, 82; in the various grades, 114, 122.
Etymology, 28, 107.
Experience: children must learn to use, 45–46; as corrective to bookishness, 97; in literature to be made typical, 45; literature is expression of, 45.
Expression, conditions growth in language, 17; in reading, 39, 91.
Evangeline, by Henry Wadsworth Longfellow, 116.

Fanciful Tales, by Frank Stockton, 100.
Favorite Greek Myths, by Lillian Hyde, 100.
Fifth Grade, outline for, 97–103.
First Grade, outline for, 63–72.
Folk-literature, 20, 49.
Formal discipline, not effective in language, 15.

Forms in language, to be taught as needed, 16, 24.
Fourth Grade, outline for, 89–96.

Golden Fleece, Story of, by James Baldwin, 100.
Grading of literature, 5, 50–51, 76.
Grammar. *See* English grammar.
Grammar Grades, Choice Literature for, by Sherman Williams, 125.
Greek Myths, Favorite, by Lillian Hyde, 100.

Habit: in language, 15; in reading, 35, 36.
Harris, Joel Chandler, *Little Mr. Thimblefinger Stories*, 92.
Heart of Oak Books, Vol. V, by Charles Eliot Norton, 125.
Heidi, by Frau Johanna Spyri, 108.
Herbs, A Bunch of, by John Burroughs, 124.
Heroic Ballads, A Book of, by Mary E. Tileston, 109.
Homer, Odyssey of, by George H. Palmer, 125.
Huey, 3.
Hunting of the Deer, A-, by Charles Dudley Warner, 116.

Iliad, The Story of, by Alfred J. Church, 108.
Imagination, trained by story, 19.
Imitation in language, 15.
Introduction to the Study of Literature, by Edwin Lewis, 125.
Irving, Washington: in Seventh Grade, 116; *Knickerbocker Stories* from, 116.
Isolation, 16, 31, 39, 41, 67.
Ivanhoe, by Walter Scott, 124.

Julius Caesar, by William Shakespeare, 116.

Kindergarten, The, 57–62; language of teacher in, 57–58.
King Arthur Stories from Malory, by Lillian O. Stevens and Edward Frank Allen, 116.
Knickerbocker Stories, Edited from Irving by Edward Everett Hale, Jr., 116.

Lady of the Lake, by Walter Scott, 124.
Language in education: values; peculiarities of English language; influences on language; present conditions for study of, 11; linguistic condition of beginners; the language subjects, 12.
Letter-writing, 22, 82, 90, 98, 106, 114.
Lisbeth Longfrock, by Hans Aanrud, 91.
Lists: books for reading, 72, 79, 87, 95; poems, 70, 78, 86, 97, 102, 110, 118, 126; stories, 68, 76, 84, 92, 101, 109, 116, 125.
Literature: established as a school subject, 43; value of study of, 42–43; method of teaching, 44–48; oral reading

of, 44; to be taught by suggestion, 44–45; teaching structure of, 45; to be interpreted by experience, 46–47; should demand sincere response, 46; memorizing of, 46–47; preparation for teaching a lesson in, 47; teaching of longer selections of, 47–48; choice of, for children, 48–51; of the folk, 48–49; myths, 49; poetry, 49–50; American, 50; grading of, 50–51; voluntary reading of, 51; connection of pictures with, 51–52; references on, 52.

Literature, Introduction to the Study of, by Edwin Lewis, 125.

Little Mr. Thimblefinger Stories, by Joel Chandler Harris, 92.

Lobo, Rag, and Vixen, by Ernest Thomson-Seton, 108.

Long, William J., *Woodfolk at School*, 100.

Longfellow, in Sixth Grade, *Tales of a Wayside Inn*, 108.

Lowell, in Eighth Grade, *A Moosehead Journal*, 124.

Mabie, Hamilton Wright, *Norse Stories*, 108.

Malory, King Arthur Stories from, by Lillian O. Stevens and Edward Frank Allen, 116.

Materials: of composition, 18; of story-telling, 19–20; of spelling, 27–28; of grammar, 32, 122; of reading, 35, 37, 39–41, 83; of literature, 43, 48–51; in kindergarten, 59–60.

Memorizing, 21, 46–47, 65, 67, 76, 99, 107.

Merchant of Venice, by William Shakespeare, 124.

Methods of teaching: composition, 15–24; grammar, 31–33; literature, 44–48; reading, 35–41; word-study, 26–29; in kindergarten, 60–61.

Models, 18, 97, 106, 114.

Moosehead Journal, A, by James Russell Lowell, 124.

Motivation, necessary in teaching composition, 16, 22, 106.

Myths, Favorite Greek, by Lillian Hyde, 100.

Myths, confusion concerning, 49–50.

Norse Stories, by Hamilton Wright Mabie, 108.

Odyssey in English Prose, The, by George H. Palmer, 125.

Oral composition: 18–22, 63–64, 81, 89, 97, 105, 113, 121.

Oral reading, 36; expression in, 39; necessary to appreciation, 44, 66, 75, 91, 107.

Originality, 16, 19, 23.

Outline, The, 23; in study of literature, 45; in composition, 81, 90, 105, 106, 113.

Palmer, George H., *Odyssey in English Prose*, 125.

Paragraph, dictated to teacher, 73; in Third Grade, 81, 106.

Phonics: teaching of, 27; in reading, 37–38, 65, 74, 82, 90.
Pictures: in reading books, 40; in connection with literature, 51–52; references on study of, 54; basis for composition, 74.
Poe, Stories and Poems of, by Edward Everett Hale, Jr., 125.
Poetry, to be included in course, 49–50; collections of, 135–38.
Poetry Readers, by Katherine D. Blake and Georgia Alexander, 100, 108.
Practice: essential to success in any art, 16.
Principles of language, taught through use, 16, 18, 19, 32, 73, 74, 81, 89, 97, 113, 114.
Prisoner of Chillon of Byron, by Edward Everett Hale, Jr., 125.
Pronunciation: through story, 19; drills in, 27, 38, 65, 83, 90, 115.
Prose, collections of, 139–42.
Punctuation, 22, 32, 74, 82, 98, 106, 114.
Pyle, Howard, *Some Merry Adventures of Robin Hood*, by, 100.

Ramée, Louise de la, *A Dog of Flanders*, 100.
Reading: meaning of the word, 35; danger of over-emphasizing, 35; psychological investigation of, 35–37; the sentence in, 36; "inner-speech" in, 36; complexity of process of, 37; informal methods of teaching, 37; phonics in, 37–38; new words in, 39; expression in, 39; materials of, 39–40; form of reading book, 40; isolation to be avoided, 41; references on, 41–42; in various grades: books for reading, 72, 79, 87, 95. *See* oral reading.
Reproduction, 19, 20, 67, 74.
Rhinegold, Story of, by Anna Ray Chapin, 84.
Robin Hood, Some Merry Adventures of, by Howard Pyle, 100.
Robinson Crusoe, by Daniel Defoe, 84.

Scientific method, 3.
Scott, Sir Walter: *Ivanhoe, Lady of the Lake*, 124.
Scudder, 50.
Second Grade, outline for, 73–80.
Self-criticism, 23, 90, 98, 114, 123.
Seventh Grade, outline for, 113–20.
Shakespeare, William, *Julius Caesar*, 116; *Merchant of Venice*, 124; *Tempest*, 124.
Sharp Eyes and Other Papers, by John Burroughs, 117.
Siegfried, Story of, by James Baldwin, 84.
Sixth Grade, outline for, 105–12.
Snow-Bound, by John Greenleaf Whittier, 116.
Sohrab and Rustum, by Matthew Arnold, 124.
Some Merry Adventures of Robin Hood, by Howard Pyle, 100.

Spelling, 3; how to teach, 27–28; in various grades, 66, 75, 82, 90.
Spyri, Frau Johanna, *Heidi*, 108.
Stevenson, Robert Louis, *Treasure Island*, 124.
Stockton, Frank, *Fanciful Tales*, 100.
Stories: of King Arthur, 116; of Beowulf, 91; *Little Mr. Thimblefinger Stories*, 92; *Norse Stories*, 108; of Poe, 125.
Story: value of, 19; choice of, 19–20; story-telling, 20; reproduction by children, 20–21; dramatization, 21; references on, 25; lists of stories, 69, 76, 84, 92, 101, 109, 117, 125; in various grades: *Chaucer's Canterbury Pilgrims*, 124; *The Golden Fleece*, 100; *of the Iliad*, 108; *of the Rhinegold*, 84.
Study of Literature, Introduction to, by Edwin Lewis, 125.

Tales of a Wayside Inn, by Henry Wadsworth Longfellow, 108.
Teacher of English, The: must be a student, 7; must read well, 39, 44; must teach by suggestion, 44–45; should preserve sincerity of pupils, 46; should prepare to teach literature, 47; influences pupils by her speech, 58, 67; should read to pupils, 76.
Technical work, 16, 23–24, 27–29, 31–33, 38, 65, 73–74, 82, 90, 98–99, 106–7, 114–15.
Technique, 3, 5–6, 17, 23–24, 32, 105, 113.
Tempest, The, by William Shakespeare, 124.
Third Grade, outline for, 81–88.
Treasure Island, by Robert Louis Stevenson, 124.
Troy, Story of, 84.

Ulysses, Story of, 91.

Version, importance of securing the best, 20.
Vocabulary: through story, 19; for phonics, 27; in spelling, 27; in reading, 39; in the kindergarten, 57.
Voluntary reading, 51, 124.

Warner, Charles Dudley, *A-Hunting of the Deer*, 116.
Wayside Inn, Tales of a, by Henry Wadsworth Longfellow, 108.
Whittier, John Greenleaf, in Seventh Grade: *Snow-Bound*, 116.
Woodfolk at School, by William J. Long, 100.
Word composition, Teaching of, 28, 107, 115.
Word-Study: teaching of, 27–30, 58, 65, 74, 82, 90, 99, 107, 115, 123. *See* phonics; spelling; word composition; dictation; dictionary, etc.
Written composition, teaching of, 22–23, 63, 73, 81, 90, 97, 105, 114.

UNIVERSITY OF TORONTO
LIBRARY

Do not
remove
the card
from this
Pocket.

Acme Library Card Pocket
Under Pat. "Ref. Index File."
Made by LIBRARY BUREAU